CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

GAUGUIN

AND THE PONT-AVEN GROUP

Cover GAUGUIN Self-Portrait with the 'Yellow Christ', 15×18⅛ (29)
Frontispiece SÉRUSIER Landscape at the Bois d'Amour ('Le Talisman'), 10⅝×8⅝ (188)

GAUGUIN

AND THE
PONT-AVEN
GROUP

THE TATE GALLERY
7 JANUARY - 13 FEBRUARY

ARTS COUNCIL 1966

Designed and printed at The Curwen Press, London E13

Second impression, January, 1966
(revised and corrected)

FOREWORD

This exhibition was first suggested to the Council by Mr. Denys Sutton but in a somewhat different form: to show the influence of Gauguin and the Pont-Aven Group on the Nabis, exploring the Symbolist and Art Nouveau aspects of the work of the 1890's. From the beginning we were assured of a large number of pictures from the collection of Mr. Samuel Josefowitz and throughout Mr. Josefowitz has been extremely co-operative: the fact that we have borrowed 41 works from his family collection is a fine testimony to his generosity.

The exhibition, however, has assumed a different purpose from that first envisaged. The response of owners of Gauguin's paintings has been so remarkable (never before have so many paintings of his Brittany years been assembled in one gallery) that it was decided to confine the exhibition to the work of those artists who came under his influence in Brittany. This includes some of the Nabis (Sérusier, Denis and Lacombe) but excludes Bonnard, Vuillard, Ranson and Maillol. We have been able to assemble some 300 works by 25 artists. Artists who are most readily associated with Gauguin in Brittany—Bernard, Laval, Sérusier, De Haan, Filiger and Séguin—are all strongly represented in the exhibition. In several instances, their work is being shown for the first time on any scale in England, as also is that of Cuno Amiet (Swiss), Wladyslaw Slewinski (Polish) and Jan Verkade (Dutch). Appropriately, we are also able to include the work of four English artists who knew Gauguin—Robert Bevan, A. S. Hartrick, Eric Forbes-Robertson and Roderic O'Conor.

In the preparation of the exhibition, Mr. Sutton has been assisted by Mr. Ronald Pickvance. We are greatly indebted to Mr. Sutton for his long and illuminating introduction, while Mr. Pickvance has been responsible for the admirable arrangement of the catalogue and the writing of the entries. Their efforts could not have achieved such a fine exhibition without the outstanding generosity of so many lenders. Loans have been granted from places as far apart as Chicago and Tokyo, Stockholm and Cairo, Dublin and Warsaw. We are deeply grateful for the truly magnificent response from the many museums and galleries whose names appear on another page. We must, however, record our special thanks to those as well as Mr. and Mrs. Samuel Josefowitz whose assistance has assured the success of our enterprise. The Engineer V. W. Van Gogh has been kindly disposed to us as always; 5 paintings and 13 pastels and drawings have been lent from the Vincent Van Gogh Foundation in Amsterdam; Monsieur Pierre Quoniam, Inspecteur Général des Musées de Province, and Monsieur Michel Laclotte, Inspecteur Principal des Musées de Province, have helped us to secure important loans from the French provincial museums; Mrs. W. Jaworska has advised in the selection of works by Slewinski from Poland; His Excellency the British Ambassador in Cairo, Sir George Middleton, K.C.M.G., and his staff have successfully negotiated on our behalf the loan of the Gauguin painting from the Mohammed Mahoud Khalil Museum.

We must also convey our profound thanks for the splendid generosity of so many private owners. In particular we should like to record our especial thanks to Mademoiselle Henriette Boutaric in Paris who has ensured that Sérusier is handsomely represented and who has been a constant source of help and encouragement; Monsieur Dominique Denis and the family of the late Maurice Denis have made available a whole range of key pictures by several artists; M. Clément Altarriba, who has been equally generous; Mr. and Mrs. Arthur G. Altschul of New York have lent 11 works from their collection of Pont-Aven and Nabi pictures; Herr E. W. Kornfeld in Berne, and Mr. Samuel J. Wagstaff, Jr. in Connecticut have together assured us of a fine collection of Séguin's graphic work; Mr. R. A. Bevan has generously made available not only works by his father and fascinating documents of the period, but also an unexhibited and unpublished monotype by Gauguin.

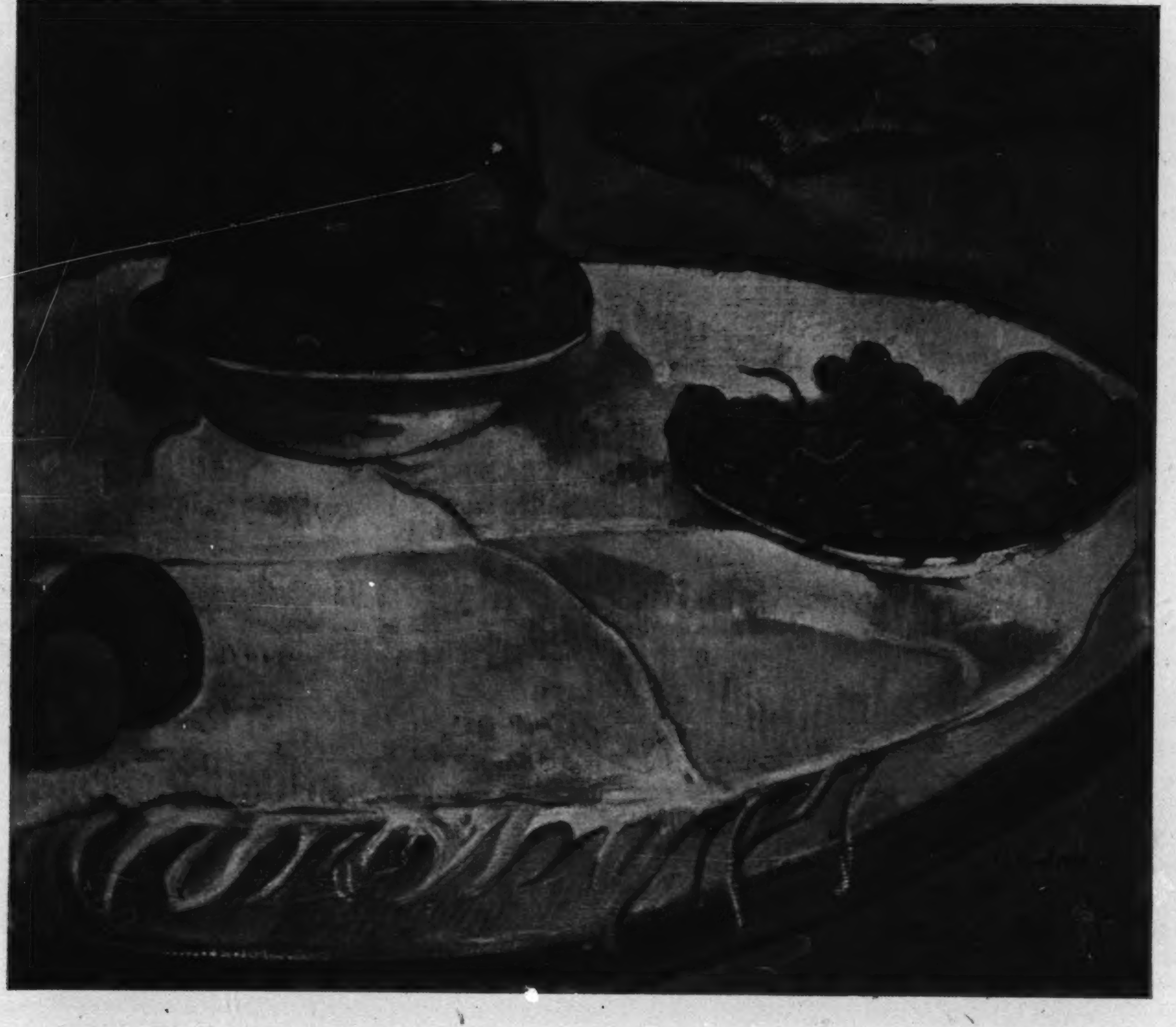
Once again, we are indebted to the Association Française d'Action Artistique and its Director, Monsieur Philippe Erlanger, for their patronage of yet another of our exhibitions.

Dr. Wehrli, Director of the Kunsthaus, Zürich, has not only helped us with the securing of loans of important works from Switzerland, but has also co-operated with us in the organization of the exhibition. Thanks to the continued generosity of many lenders, most of the London exhibition will subsequently be shown at the Kunsthaus, Zürich, from 5 March to 11 April 1966.

Finally, we must express our gratitude to the Trustees of the Tate Gallery and its Director, Mr. Norman Reid, for giving house room to the exhibition. Owing to the Trustees' decision to bring their foreign pictures up to the ground floor galleries, which up to now have housed our exhibitions, this exhibition and some others planned for this year are being shown in the sculpture galleries. A set of movable screens with their own lighting has been designed for the Council by Mr. Michael Brawne, M.ARCH. (M.I.T.), A.A.DIP., A.R.I.B.A., for the display of these exhibitions.

GABRIEL WHITE

Plate i GAUGUIN Still-life, 19¼×21⅝ (25)



INTRODUCTION by Denys Sutton

Even today when the traveller arrives in Pont-Aven, perhaps after a tiring train journey from Paris or Dinan and a final taxi ride from Quimperlé, he may still experience a touch of the thrill which this district afforded to so many different artists towards the end of last century and in the early years of our own. Although much has changed in the village since the time when Gauguin and his friends lived there, the diligent can discover the buildings where they put up or identify some of the motifs—the Champs de Derout-Lollichon, the Bois d'Amour or Le Moulin David—which appear in many of their paintings.

From the early part of the nineteenth century artists had been finding their way to Brittany, Boudin, Bonvin, Daubigny, Monet and Whistler amongst them. They had been captivated by its savage nature, its rugged coastline and its glorious sandy beaches with the great curving Atlantic rollers. Such features made this part of the world a natural spot for painters drawn to landscape or seascape. The individual character of the local life was no less captivating; Brittany rejoices in menhirs and dolmens and a Celtic past. It was, and still remains, a centre of fierce and fervent Catholicism. The extent to which an autonomous tradition survived there was stressed as late as 1901 when Waldeck-Rousseau forbade the bishops and clergy of lower Brittany to preach in the Breton dialect. It was hardly surprising that this distinctive district should have found enthusiastic interpreters amongst both painters and men of letters; Pierre Loti and Maurice Barrès were two whose writings capture much of the stubborn and individual temper of the Breton spirit.

Inevitably, Brittany appealed to Gauguin, a restless and determined artist who was anxious to escape from the conventions of the time; and his stays at Pont-Aven and at Le Pouldu, on the coast nearby, may be interpreted as stages in that retreat from European civilization which finally led him to Polynesia. The motives which induced him to go to Pont-Aven in June 1886 were mixed. In later years he told Charles Morice that he went there out of 'tristesse'—as well he might, having parted from his wife Mette and the children—while De Montfried informed Charles Chassé that the painter had succumbed to the 'mœurs archaïques' and the lure of an atmosphere different from that of our own civilization. There was also a practical consideration. Gauguin was extremely hard-up and his Paris landlord, the painter Armand Jobbé-Duval, who had frequented Pont-Aven since the 1860s, gave him the tip that Madame Gloanec, who ran one of the pensions there, was prepared to extend long credit.

The point is worth making that, when Gauguin arrived in Pont-Aven, the village was already an artists' colony. The first French painters to have discovered the place, apparently in 1862, were Français and Anastasi, both friends of Corot. They were soon followed by many others, Bastien-Lepage and Pelouse, for instance. Foreigners were quick to arrive, the first to do so being the forgotten painter Robert Wylie, who was born in the Isle of Man and brought up in the United States. He seems to have come to Pont-Aven in 1864, dying there in 1877. The roll-call of the foreign painters who succumbed to the charms of this village is considerable—American, English, Belgian, Dutch and Scandinavian painters came there, including Alfred Stevens, Thaulow, Mesdag and Mauve. It deserves to be emphasized, however, that the majority of painters who settled there, for longer or shorter stays, were in no way influenced by Gauguin. In fact, a high proportion of the Pont-Aven artists were opposed to his principles. Nevertheless, the story of Pont-Aven is really the story of how one man of genius succeeded in stimulating other, lesser, artists to give of their best and to profit from the potentialities of a specific locality which happened to provide just those elements that suited their temperaments.

The painters working at Pont-Aven in the 1880s stayed either at the Pension Gloanec or at the Villa Julia, which was favoured by the academic artists. One of the residents at the first, the Scottish painter A. S. Hartrick, who later painted a lively water-colour sketch of Gauguin (No. 294), provided an acute pen-portrait of him. This intriguing account well repays quotation: 'Tall, dark-haired and swarthy of skin, heavy of eyelid and with handsome features, all combined with a powerful figure, Gauguin was indeed a fine figure of a man. . . . He dressed like a Breton fisherman in a blue jersey and wore a beret jauntily at the side of his head. His general appearance, walk and all, was rather that of a well-to-do Biscayan skipper of a coasting schooner; nothing could be further from madness or decadence. In manner he was self-contained and confident, silent and almost dour, though he could unbend and be quite charming when he liked.' Hartrick also knew Charles Laval, a former pupil of Bonnat, who was then playing Sancho Panza to Gauguin's Don Quixote, and a certain P., 'a young Frenchman of means who became his pupil'. These two men told Hartrick that Gauguin's 'one cry then was "pas de femmes" and I well remember how sardonic and sarcastic he could be about some transitory attachments of this kind which were noticeable at the time, for instance, when he described the fatter mistress of a fat painter as his "slop-bucket"'. Gauguin also enjoyed the reputation of being a good swordsman, and took boxing lessons from a painter called Bouchard. He was well able to look after himself and down his opponents, and Hartrick notes that a Dutch painter, V. . . . , who had started by making fun of him, ended up by coming to him for lessons.

Although somewhat aloof, Gauguin was the sort of man who stood out in any company and he evidently made an impact on his fellow artists. During the discussions which took place in the evening at the Pension Gloanec (when Marie Gloanec would beg the painters to retire as the maids wished to put up their cots in the dining-room), he would talk about the stars of the Paris *avant-garde*, Degas and Pissarro. He struck Emile Bernard, then nineteen, as 'a very clever fellow'. This artist, who was to play a large part in the creation of the School of Pont-Aven, had tramped to Brittany from Paris and had met

Schuffenecker on the beach at Concarneau. This amiable painter had furnished him with a card for Gauguin, and he arrived in the village in August. Bernard and Gauguin, so the former claimed later on, did not hit it off at this stage. He also recalled that Gauguin's pictures reminded him of the work of Pissarro and Puvis de Chavannes. 'My scant enthusiasm', he said, 'made him cold towards me.' Even if Gauguin's paintings may not have pleased Bernard, they evidently interested some of the Americans (apparently a generic term for the foreign artists) there, as Gauguin reported to Mette; this, he considered, augured well for the future. His approach to landscape, which revealed the influence of Pissarro and Monet (as in the *Rochers au bord de la mer*, No. 5), would undoubtedly have seemed daring to his more conventionally minded colleagues. It is worth remarking, in respect of Gauguin's seascapes, that during the autumn of 1886 Monet, who had been visiting Brittany for many years, spent about three months in the island of Belle-Isle painting some forty pictures of the wild coast scene there. The *avant-garde* character of Gauguin's style at this time was also apparent in the *Still-life with the Portrait of Laval* (Mrs. Walter B. Ford II), in which the treatment of the apples recalls Cézanne's handling; the disposition of the head provides the sort of effect associated with Degas.

The painter Charles Delavallée, who knew Gauguin, told Chassé that at this period Gauguin's painting was 'très zebrée'. He also notes that, although Gauguin was then primarily concerned with technical questions rather than with theories, one word above all others was on his lips—this was 'synthesis'. Gauguin was invariably an eager seeker after novel visual experiences and this trait comes out in a conversation with Hartrick. This painter had found him 'making some drawings of geese'. Then, so Hartrick recorded, he 'produced one of Caldecott's coloured books, in which some geese were depicted in that artist's very characteristic way. These he praised, extravagantly, as it seemed to me then.' That, said Gauguin, 'was the true spirit of drawing'. The same source reveals that in 1886 he painted some sort of decoration for the hotel, but this seems to be no longer identifiable.

Most of the pictures painted by Gauguin in this year (he remained in Brittany until October) were either straightforward landscapes or still life. However, like many another artist in Brittany, he responded to the local colour. This trend may be seen in *The Breton Shepherdess* (No. 3) and in several of his pastels and drawings (Nos. 43, 44), which often possess a vigour not always found in his oils at this time. These sketches provided the material used for such ceramics as the *Jardinière* in the collection of Mlle Roseline Bacou, Paris, or the *Vase* (No. 70). Until the recent researches of Mrs. Bodelsen, the importance of such pieces, which Gauguin executed in the *atelier* of Ernest Chaplet, one of the most distinguished ceramists of the day, had not been altogether realized, either in their own right or as essential documents for any study of his style and iconography. It is now more generally recognized that this late-starter, besides being an original painter, was a gifted ceramist whose practice of working the material with his own hands, instead of turning it on the wheel, gave to his work the spontaneity often associated with sculpture.

The colour effects occurring in Gauguin's ceramics (which owed much to Incan and Far Eastern art) also had some influence on his oil painting, while the technique of the *Vase* (No. 70), according to Mrs. Bodelsen, suggests that he was already feeling his way towards that simplification of the picture surface which constitutes one of the main principles of synthetism. The importance he attached to his ceramics is shown by the number of times they appear in his pictures. His desire to shine in this department, as with sculpture and graphic art, provides additional evidence of his eagerness to secure that general revaluation of the arts which itself was to be a feature of Art Nouveau.

After his trip with Laval to Martinique in 1887, Gauguin returned to Pont-Aven in 1888, once again putting up at the Pension Gloanec. At the start he was miserable. Ill and practically penniless, he wrote to Mette in March: 'I am all alone in the room of an inn from morning till night: I have absolute silence and nobody with whom I can exchange ideas.' This may have been the case at the beginning, but with the advent of summer the situation improved. Painters began to turn up and Gauguin was soon the centre of a group consisting of Laval, Bernard, Moret and De Chamaillard. This band of men (they were dubbed the Impressionists) kept to themselves, so, at any rate, Sérusier later informed Chassé. Their paintings so enraged some of the other, and more conventionally minded, artists staying in the pension, that one of them, the seventy-year-old Gustave de Maupassant (who is said to have been a relation of the novelist), threatened to walk out of the hotel if any of Gauguin's pictures were hung up in the dining-room. It was apparently for this reason that Gauguin's still-life *Nature Morte, Fête chez Gloanec* (Musée d'Orléans), was signed with the name of Bernard's sister, Madeleine.

Gauguin's months in Pont-Aven were fertile. He had returned to the village with enthusiasm, telling Schuffenecker: 'I love Brittany. I find wildness and primitiveness there. When my wooden shoes ring on this granite, I hear the muffled, dull and powerful tone which I try to achieve in painting.'

Significantly, too, he had informed Mette in February, shortly after his arrival: 'Evidently the country in winter is not at all favourable for my health but it is necessary that I work for seven or eight months at a stretch and soak in the character of the people and the district, which is essential if one is going to paint well.' Pictures such as the *Landscape at Pont-Aven* (No. 7) or the *Petit Berger Breton* (National Museum of Western Art, Tokyo), as well as the pastel head of a girl in the Maufra Collection, show just what he had in mind. These are naturalistic works and, as such, form the basis for his later imaginative interpretations of Breton life. The peasants who appear in such pictures have a realistic flavour reminiscent of the paintings and drawings of J. F. Millet and Jules Breton. Although Gauguin was in Martinique when the great Millet exhibition was held at the École des Beaux-Arts in 1887, he would obviously have heard about it when he returned to Paris in November. He certainly was aware of Millet's art, about which he wrote in *Le Moderniste* in 1889, and souvenirs of this painter's work can be found in his own. It is also worth recalling that Van Gogh painted a series of small copies after Millet in 1889 and 1890 and that in 1897 Séguin noted that a drawing by Millet, which he saw in Paris, 'précise la source de toute la synthèse, notamment pour les terrains de Van Gogh et de Gauguin'.

The naturalistic tradition did not suffice Gauguin. His adoption of a more decorative style became increasingly noticeable and his trip to Martinique, which had introduced him to a more luxuriant setting, had enriched his painting with greater facility and charm. This fresh touch may be observed in the handling of a picture like *Le Paysage à Pont-Aven* (No. 11), which presents a somewhat unexpected parallel to the unusual picture of Pont-Aven (No. 320) which Renoir painted in the 80's. The most striking alterations which were then taking place in his approach to painting may be discerned in the *Two Bathing Boys* in the Kunsthalle, Hamburg, and, above all, in the *Two Fighting Boys* (priv. coll.), painted before July of that year. The second picture, as he said, was executed in 'an altogether Japanese style . . . very sketchily done' and painted—and his words are highly relevant for any interpretation of his character—by 'a savage from Peru'. This picture was exhibited at the sixth exhibition of the Société des XX at Brussels in 1889 and marked his further progress in the direction of simplification. Mrs. Bodelsen believes that the small picture of the same subject (No. 9), which was shown at the Paris Salon d'Automne in 1906, is not a sketch for this work but a further stage in the process of simplification. It is now clear that the *Bathing Boys* (No. 4) in the present exhibition dates, not from 1888, as is often maintained, but from 1886.

The artist's receptivity to fresh experiences made him particularly responsive to Japanese prints, and his appreciation of such works, which were very much *à la mode* in France, undoubtedly assisted in the development of his decorative style. The reflection of this taste is especially well shown in his *La Vague* of 1888 (now lost), which seems to be directly inspired by a Hiroshige print. Above all, he was starting to emphasize the expression of emotional content. It was a trend which had been already announced, however prematurely as far as his own painting was then concerned, in his well-known letter of 1885 to Schuffenecker. This had revealed his attraction to the idea of a poetical and synthetical style and this position was further affirmed in the notes on synthetism jotted down in his *Carnet* of 1886. Moreover, the movement of the figures in a picture such as *La Ronde des Bretonnes* (Paul Mellon Collection) contributed to the decorative and sketchy character of the composition. It is almost otiose to emphasize that Gauguin at all times looked at fresh sources of inspiration. Séguin pointed out that his room at Pont-Aven contained reproductions after Manet's *Olympia*, Botticelli's *Venus*, Fra Angelico's *Annunciation* and Puvis de Chavannes, as well as prints by Utamaro. 'Sur la table,' he said, 'voici des revues; elles répètent à chaque page les noms d'Albert Aurier, de Charles Morice, de Moréas, de Stuart Merrill et de Pierre Quillard; le poids de Baudelaire, les Salons du Sár Peladan les maintiennent en ordre.'

During this period, Gauguin hired at Les Avens, just outside the village, a studio in a house with the air of a manor which was later used by a number of other painters, including Moret and Compard. Chassé was told by Marie La Pape, one of the servants at the Gloanec pension, that he had painted several nudes at this place.

At Pont-Aven matters took a fresh turn when Bernard arrived there for the second time, at the suggestion of Van Gogh. Gauguin may have complained to Mette that there was nothing to do in the evenings in the village, except to talk, but he had the chance to discuss matters with Bernard, who was full of ideas and perhaps even a shade argumentative. Indeed, 'le petit Bernard', as Gauguin termed him in a letter to Schuffenecker, made an excellent foil for the older man.

One of the principal questions connected with Gauguin's development in 1888 is the extent of his debt to Bernard and their respective roles in the creation of the synthetic style. This is not the place to enter into any detailed discussion of what took place at this phase, and the problem has been ably treated by a number of writers, including Miss Wallis and Mr. Henri Dorra. In any event, it must be made clear that Bernard was by no means the sole originator of *Cloisonnisme*, which was the prelude to synthetism. This was a method by which flat areas of paint were enclosed by means of heavily marked contours. (The word itself, incidentally, was derived from the cloisonné technique associated with medieval enamels and oriental art.) Bernard's friend Louis Anquetin (who has not been included in this exhibition) was experimenting with a new technique in 1887 and Bernard pointed out that this artist was inspired by the stained glass door in his father's house at Etrépagny. 'He observed that each square produced, according to its colour, a different harmony where all the tones, far from *opposing* each other, blended to constitute a resultant colour. This was precisely the opposite of the Impressionist theory.' Bernard's own work, prior to his meeting Anquetin, Lautrec and Van Gogh in 1886 and 1887, was not specially brilliant. He was still very young and these fresh contacts did much to enliven his style; the excitement of such discoveries may be observed in several of his paintings from this year, such as the *View of Asnières* (M.-A. Bernard-Fort Collection, Paris), the *Portrait of the Artist's Grandmother* (No. 74) and the well-known *Still-life* in the Musée d'Art Moderne, Paris.

It is always hard to decide who is the first to propound an artistic idea. By 1888 a new movement was in the air. Bernard himself was to admit that he and Anquetin, like Gauguin, owed much to Japanese prints. At this stage, Gauguin's own evolution was a logical consequence of the ideas which had exercised him for some time; these had been foreshadowed in his letters to Schuffenecker and his conversations with Delavallée and Hartrick. Bernard's art presented him with another fragment to be fitted into the mosaic. Thus, shortly after the younger artist's arrival in Pont-Aven, Gauguin may be found writing to Schuffenecker: 'One bit of advice, don't copy nature too much. Art is an abstraction; derive this abstraction from nature while dreaming before it, but think more of creating than the actual result. . . . My latest works are well under way and I believe you will find in them a special note or rather an affirmation of my previous researches, the synthesis of form and colour derived from the observation of the dominant element only. . . .' The debt to Bernard in the composition of the *Still-life with Three Puppies* (No. 13) is surely small, and the inspiration is partly derived, as Mlle Thirion has indicated, from a woodcut of cats by Kuniyoshi. As for the handling, this is reminiscent of that of Cézanne.

The relationship between Gauguin and Bernard, as Mr. Dorra has remarked, was very much of an intellectual one. They had a common bond in their liking for any form of natural and spontaneous expression, as is evidenced by their mutual admiration of naïve works (*Images d'Épinal*, for instance), and Van Gogh reported to Theo that the two men were talking of 'painting like children'. This was no new interest on Gauguin's part as, already in 1886 (as we have seen), he had been intrigued by Caldecott's book illustrations. In view of the closeness of their interests in 1888, and their respective temperaments, it was natural, and perhaps even inevitable, that a clash should have occurred between Gauguin and Bernard later on. Gauguin was to call Bernard a 'young little snake' and to draft out an article (unpublished in his lifetime) in which he took him to task; for his part, Bernard inveighed against Gauguin, urging his own claim as 'the onlie begetter' of synthetism.

In the summer of 1888 all was well between them. Bernard later recounted that he showed Gauguin his *Les Bretonnes dans la Prairie* (No. 83) and that the older man was 'très impressionné'. The figures are given in generalized outline in this picture without modelling and are placed against a landscape (the predominant tone is yellowish green) which is unconnected with nature. Gauguin's awareness of this work might have been a contributory factor, even if a minor one, in the creation of the *Vision after the Sermon* in the National Gallery, Edinburgh, in which a new style was daringly and dramatically revealed. The Breton scene was used as a sort of backcloth for an imaginative and ideal picture and a debt to the Japanese print (in this case probably one by Hokusai) was acknowledged in the figure of Jacob struggling with the angel. John Rewald has pointed out: 'As Gauguin explained, "the scene witnessed by these women, most of whom kneel down in prayer, represents an apparition that occurs to them after hearing the Sunday sermon in their village church." "I believe", Gauguin reported to Van Gogh, "I have attained in these figures a great *rustic* and *superstitious* simplicity. . . . It is all very severe. . . . To me in this painting the landscape and the struggle exist only in the imagination of these praying people, as a result of a sermon. That is why there is a contrast between these real people and the struggle in this landscape which is not real, and out of proportion."' This was the picture which the artist, Bernard and Laval took to the church at Nizon, but their offer to install it there was rejected by the curé.

Bernard's growing devotion to Catholicism possibly helped to inspire Gauguin to paint this picture. Yet Gauguin himself was often exercised by religious and philosophical questions, as is stressed in his correspondence, and, later on, he was to paint a number of original religious pictures. This was hardly surprising as Brittany was just the place to turn the mind towards such matters. But he would not have concurred with Bernard when this artist, apropos his visit to Brittany in 1889, declared: Brittany 'had made me a Catholic ready to fight for the Church, the upholder of all traditions and the generous symbol of the most noble sentiments'. Bernard, in fact, was to declare: 'I became intoxicated with incense, with organ music, prayers, stained glass, hieratic tapestries, and I returned to the past, isolating myself more and more from my own period whose preoccupations with industrialism disgusted me. Little by little I became a man of the Middle Ages; I only loved Brittany.' The character of Bernard's views underlines the fundamental differences which separated him from Gauguin.

At this time Gauguin was close to Bernard for yet another reason. The young painter had arrived in the village with his sister, Madeleine, then only seventeen. She too became an enthusiast for the Breton way of life, wearing local costume and, as her brother said, 'portant la haute coiffe des châtelaines que rappelait alors le bonnet de Pont-Aven, elle me semblait, pâle et longue avec ses cheveux blonds, une figure de haute lisse tissé au XV siècle'. Gauguin fell in love with her and, not surprisingly in view of his age (he was in his forties) and the fact that he was a married man, her parents frowned on the relationship. Nevertheless, she sat to him for her portrait (now in the Grenoble Museum), in which she was given a strange, almost perverse, look. Gauguin presented this picture to Bernard, who considered that it did not resemble her. Bernard painted his own version of his sister (No. 79) and also represented her in the large-scale composition *Madeleine au Bois d'Amour* (No. 80), a picture which may have exerted some influence on Gauguin's *La Perte du Pucelage* (No. 36) of 1891. In 1889 Gauguin wished to give Madeleine one of his ceramics which, as he said himself, 'vaguely represented a head of Gauguin the savage' (No. 73), but she declined this offer. Bernard maintained that their friendship was only a 'grande amitié intellectuelle'. It was certainly a strange one. What indeed can be made of the letter in which Gauguin, who made much play of their brother and sister relationship, told the young girl that she should resemble an 'androgyne sans sexe'? It was hardly surprising that her father banned all further correspondence between them. Madeleine was to marry Laval and, like her husband, died of tuberculosis at an early age.

During this time Gauguin was in regular correspondence with Van Gogh at Arles. In response to a suggestion from this painter that Gauguin, as well as Laval and Bernard, should exchange self-portraits with him, he painted the *Self-Portrait: Les Misérables* (No. 14), which sounds a fresh note. Gauguin's own words about the picture are striking. He told Van Gogh that the painting is 'quite incomprehensible, of course, so abstract is it. It looks at first like the head of a bandit, a Jean Valjean (*Les Misérables*), but it also happens to be of a discredited Impressionist painter who in the eyes of the world is for ever laden with chains'. Gauguin's decision to move away from a naturalistic and impressionist style, which was likewise shown in the *Vision after the Sermon*, was accompanied by his interpretation of himself as a mixture of Christ and Satan. This concept offered a variant on the idea, about which he had written to Mette a year earlier, that he had two sides to his nature: the sensitive and the Indian.

By the autumn of 1888 Gauguin was increasingly staking out a claim to be the leader of a new group, and the nucleus of just such a body was to hand in Pont-Aven. Gauguin, who obviously enjoyed having disciples, clearly exercised a sort of magnetic power on those who came in touch with him. Bernard, who had hoped to paint his portrait, significantly confessed to Van Gogh that he had to abandon this project; his subsequent dislike of his former friend may have been due to an inferiority complex with regard to Gauguin. It must have been singularly irritating to find that Gauguin's personality was so powerful that it indelibly stamped its mark on those of his associates, as evidenced in Laval's *Bathers* of 1888, for example (No. 149).

One artist who gave up his career to follow Gauguin was a local lawyer, Henri de Chamaillard, who had met the painter at a sale at the Château de Henau, near Pont-Aven. Chamaillard, who adopted a Gauguinesque manner, subsequently reported that the artist had told him that 'grey did not exist. Every object had its form and colour, properly specified with a precise contour. This, together with his love of line and of the arabesque, formed the essential part of his theory.' There was no question, incidentally, at the time that Gauguin was hostile to earlier art and he informed Chamaillard that Raphael and the Primitives were his favourites. Characteristically, when giving Chamaillard a lesson, he added 'Paint what you like and what you see'.

This was the burden of the instructions which Gauguin gave to Paul Sérusier in this same fertile summer. Sérusier was twenty-five when he first met Gauguin and had spent two years at the Académie Julian. The two painters met on the eve of Sérusier's departure from the village while Gauguin was ill in bed. Nevertheless, the latter agreed to show him his method and, on the following morning, the two men went to the Bois d'Amour. When there—and the anecdote is celebrated—Gauguin asked him: 'How do you see these trees? They are yellow. Well then, put down yellow. And that shadow is rather blue. So render it with pure ultramarine. Those red leaves. Use vermilion.' This encounter not only sums up the doctrine which Gauguin was anxious to impart to his circle but underlines his need to form a coterie of friends. The outcome of this lesson was the cigar box panel, *Le Talisman* (No. 188) which Sérusier showed to the students at the Académie Julian—men like Bonnard, Vuillard, Denis and Ibels. This small but daring picture had a catalytic effect on them; it was one of the factors that helped to inspire the young group of artists who were soon to be known as the Nabis. Although the links between the École de Pont-Aven and the Nabis were loose ones, Gauguin was one of the Nabis' major heroes. The influence of Gauguin was to prove effective even in the case of a painter like Bonnard, although this was more particularly apparent in his later works.

Gauguin, who was a shrewd man, must have realized that he was making a clever move by bringing Sérusier into his orbit and by telling him about his theories. He would have grasped that, as 'massier' at the Académie Julian, Sérusier held a key position in up-and-coming artistic circles in Paris. This was a further step in the campaign to capture the seats of power. As a good Balzacian he may have seen himself in the guise of another Vautrin with Lucien de Rubempré! Moreover, he and Van Gogh had exchanged letters about the possibility of setting up a sort of artists' co-operative in Arles which would have an outpost in Paris under the direction of Theo.

By the end of the summer Gauguin had established his position as a leader. He was capable of assimilating new ideas and of proposing his own solutions; in fact, he could 'synthetize' in more ways than one. At this stage, he felt free to move beyond the representation of nature and to create his own imaginative interpretation of his surroundings. There comes a moment, in fact, when the synthetist style, which had been evolved at Pont-Aven, ceased to be just a technique, even if a very influential one, but offered a key for the artist to unlock a new world of experiences. For Gauguin, this world was to be one in which the attempt to capture the symbolical meaning of existence was of paramount importance. In September he wrote to Van Gogh: 'I find *everything* poetic and it is in the dark corners of my heart, which are sometimes mysterious, that I perceive poetry. Forms and colours, harmoniously established, produce poetry by themselves.' In entering this world Gauguin was not alone. He was influenced by that general current of ideas which affected so many of the creative spirits of the period. He was especially fascinated by the relationship between music and painting, as may be seen from his 'Notes synthétiques' in the 1886 *Carnet*, although naturally he believed in the primacy of painting.

It would be to go too far outside the boundaries of this essay to discuss in any detail the variety of ways in which painters embraced Symbolism out of a reaction against, and a disillusionment with, the Positivism of the era. But their turning against such a seemingly secure intellectual position has to be always remembered—and it helps to explain, as well, their search for faith in a variety of directions. It was an attitude of mind and a mood which were by no means common to France alone. There is a passage in Yeats's essay on Symbolism (1900), appropriately written by a poet of the Celtic revival, which suggests the essence of what was then occurring: 'All sounds, all colours, all forms, either because of their preordained energies or because of long association, evoke indefinable and yet precise emotions, or, as I prefer to think, call down among us certain disembodied powers whose footsteps over our hearts we call emotions; and when sound, and colour, and form, are in a musical relation, a beautiful relation to one another, they become, as it were, one sound, one colour, one form, and evoke an emotion that is made out of their distinct evocations and yet is one emotion.' These were the sort of ideas which stimulated the advanced painters of the day; and increasingly these men found their leader in Gauguin.

Before Gauguin was to enter into possession of his true kingdom, he visited Van Gogh at Arles. The story of the time they spent there together, which ended so tragically, has frequently been recounted—and the question of the debt owed by each man to the other has been often examined. Obviously the opportunity of working side by side was valuable to both, even though they did not necessarily agree about their aims. These were certainly different. Gauguin brought Bernard's *Les Bretonnes dans la Prairie* (No. 83) to show his friend; and this canvas was promptly copied by Van Gogh. Bernard himself sent a group of water-colours to Van Gogh (Nos. 108–15). The allure of Brittany still fascinated Gauguin and while at Arles he continued to paint Breton themes. In a revealing statement he said: 'Vincent is inspired to paint here like Daumier, while I on the contrary find here a combination of colourful Puvis and Japanese art. The women here have elegant head-dresses and a Greek beauty. Their shawls fall into folds as in primitive paintings.... Well, it is worth studying. In any event, here is a source of beautiful *modern style*.' Gauguin claimed, in effect, that he had more or less put Van Gogh on the right road, skating over what he owed his friend. In the long run the contact with Van Gogh, as with the Midi, was beneficial to him; his colour lightened in tone and his touch became more spirited and the effects more dramatic. It was, as René Huyghe declared, as if 'd'une formule de décoration, Gauguin vient de passer à une force d'expression. On dirait qu'un choc est venu galvaniser la puissance jusqu'à là dormante.'

Gauguin's role in the Paris art world was demonstrated by the leading part he played in organizing the exhibition of the Groupe Impressionniste et Synthétiste at the Café Volpini which was held in June 1889 at the same time as the Univers Exhibition. It was typical of the artist's self-confidence, not to say of his egotism, that he should have written to the faithful Schuffenecker: 'Do remember that this is not an exhibition for the *others*. Consequently let's arrange to have a small group of friends, and from that point of view I desire to be represented by as many works as possible. Please see to it that everything is done to my best advantage, according to the space available.' Although not all Gauguin's pictures in the exhibition represented Breton themes, the main emphasis fell in this direction. The show also included the set of lithographs (No. 63) with Breton subjects which he and Bernard had made together in Paris. Other contributors to the exhibition included Schuffenecker, Laval and Bernard himself. Even if the results manifestly disappointed Gauguin (the level of quality in the exhibition must also have seemed confusing to the visitor), the show was undoubtedly influential. One artist who responded to it was Maillol, and he said 'looking at his (Gauguin's) pictures of Pont-Aven, I felt that I would be able to work in the same vein. I told myself at once that what I was doing would be satisfactory when Gauguin would approve of it.' Another enthusiast was Suzanne Valadon.

The story of Gauguin and his relations with Pont-Aven is not without its obscurities. One problem, which has not been quite cleared up, is whether he went to Brittany early in 1889 before the Volpini exhibition. Mr. Rewald, for instance, believes that Gauguin's undated and incomplete letter, published by M. Malingue as letter No. CVIII and dated by him (and apparently by the recipient) to 1890 refers to a spring visit which the artist paid there. It is difficult to ascertain the truth of this matter, but it is worth noting that Chassé (quoting Palaux) does suggest that Sérusier, who is mentioned in this letter, visited Le Pouldu with Gauguin in May 1889. Mr. Rewald also considers that the two letters which Sérusier sent to Maurice Denis concerning his stay in this place with Gauguin refer not to 1890, as hitherto supposed, but to 1889. At first the independently minded Sérusier was disillusioned when he met Gauguin, telling Denis: 'I have realized since my arrival that Gauguin, who is with me, is not the artist of my dreams; I have found both in his arguments over points in which we are not in agreement and in his work a lack of delicacy, an illogical affectation of puerile drawing and a search for originality which goes as far as *fumisterie*. Thus I have refrained from showing him what I have done.' He was to withdraw the charge of *fumisterie* in a subsequent letter. According to Mr. Rewald, it was during their visit together to Le Pouldu that Sérusier inscribed on the walls of the inn where they were staying the famous quotation from Wagner calling for unity between the arts. Whether or not this visit took place in the spring, by the time of the Volpini exhibition, Sérusier was prepared to admit to Gauguin that 'je suis de vôtres'. Sérusier also told Chassé that Gauguin arrived in Le Pouldu in September 1889.

Gauguin was back in Brittany during the summer and autumn of 1889, spending his time at Pont-Aven, where the atmosphere had changed, as Signac noted, and at Le Pouldu. During this period he painted one of his most delightful compositions, *La Belle Angèle* (No. 23) with its charming evocation of the Breton atmosphere. The sitter was Madame Satre who ran a small café next to the Pension Gloanec; she rejected the portrait, which later entered the collection of Degas.

During the autumn, Gauguin clearly underwent a deep heart-searching; this is made evident both by the tenor of his correspondence and from the character of his painting. Some inkling of this new mood may be found in the letter of September to Bernard, then platonically in love with Charlotte B . . . , in which he criticized Degas for lacking 'something which carries us beyond himself—a heart which beats'. At the same time, he made the point that he admired both intellectual and emotional masterpieces. His remark assumes an added relevance when it is recalled that, between September and November, he painted two of his most celebrated religious pictures—*Le Christ Jaune* (No. 26) and the *Le Christ Vert* (No. 27). In creating such works Gauguin drew upon the local scene; there seems every reason to believe, for instance, that the crucifix in the first work was inspired by the wooden cross in the chapel at Trémalo, near Pont-Aven, while the hill is based on the colline Saint-Marguerite, which also appears in *The Village* (in the Norton Simon Collection, Los Angeles). In the second work, the artist derived some inspiration from the stone calvary in the church at Nizon. Both were obviously carefully prepared compositions and two watercolour studies are connected with *Le Christ Jaune*.

Gauguin provided written commentaries on at least two of his religious pictures for the benefit of the sympathetic art critic Albert Aurier, whom he had met through Bernard. These offer some clues as to the reading of such scenes; the last passage of the note concerning *Le Christ Jaune* would suggest that he saw this theme as being directly related to his own experience. His words were 'Opposition (the human figure) poverty . . . of life'. In another note, which seems to apply to *Christ in the Garden of Olives* (Norton Gallery, West Palm Beach), he said: 'Christ, special suffering of betrayal (which applies to Jesus today and tomorrow) /small explanatory group/ all in sober harmony, sombre colour and red supernatural.' His identification of himself with the figure of Christ may be seen in a picture like the *Près de Golgotha* in the São Paulo Museum. It was indicative of the close relations then obtaining between Gauguin and Bernard that the latter painted a picture of *Christ in the Garden of Olives* (reproduced by Mr. Dorra in his article on Bernard in the *Gazette des Beaux-Arts*) in which he turned to Gauguin's features for those of Judas. This, however, did not unduly disturb Gauguin. Van Gogh also devoted a picture to this theme which he later destroyed and, as he told Theo, 'I am not an admirer of Gauguin's Christ in the Garden of Olives'. He criticized Bernard's picture: 'It is not,' he said, 'that it leaves me cold, but it gives me a painful feeling of collapse instead of progress.'

It was presumably Gauguin's religious subjects, as much as his technique of painting flat areas of brilliant colour, which appealed to Charles Filiger, one of the most interesting and curious of the many strange personalities who found their way to Pont-Aven. This Swiss artist had met Gauguin previously at the Atelier Colarossi and turned up in the village in July 1890, apparently owing to a 'faulte d'argent' and following an adventure in Paris which had nearly cost him his life. This gentle mystic is said to have concocted a special apéritif which he called 'boisson symbolique' composed of amer Picon and eau de Mélisse des Carmes! He contributed to Rémy de Gourmont's *L'Ymagier* and was a passionate enthusiast for early Italian art—his favourite picture in the Louvre being Cimabue's *Virgin*; this love for the *trecento*, as for Byzantine art, is suggested in his small and very charming religious gouaches. The background in a work such as *Virgin and Child* (No. 134) is in the synthetist manner.

Although Gauguin had done some wood carving while in Denmark and had taken this pursuit up again in Brittany, it is not altogether clear if an added impetus for this genre was derived from his contact with Bernard, who decorated a cupboard (M.-A. Bernard-Fort Collection) in 1888. Gauguin saw in this medium another means by which he could convey a symbolical meaning; this can be observed in the first of the two major wood reliefs he made in September: the *Soyez amoureuses et vous serez heureuses*. His own words about this celebrated piece (now in the Museum of Fine Arts, Boston) are revealing. The piece represents, so he said, 'Gauguin (as a monster) grasping the hand of a woman who defends herself and saying "Be in love and you will be happy". The fox, Indian symbol of perversity, then in the spaces some little figures.' The interpretation of this work has aroused much speculation and in his recent volume on Gauguin's sculpture Professor Gray has related it to the print *Aux Roches Noires* and to Breton folklore. The actual model was a Breton woman; and Sérusier told Maurice Denis in November 1906 that she 'had charmed the solitude of all the school of Pont-Aven and what is more she served as Gauguin's model in his two wood carvings, *Soyez amoureuses* and *Soyez mysterieuses*. But owing to a regard for respectability, while prepared to take off her shift, she would retain her *coiffe*.' In whatever way the meaning of this work and its companion piece (dating from 1890) is interpreted, it would seem as if the artist once again sought to bring out the conflict in his own nature between the sensitive and the savage. The painter himself said: 'I love women, as is known, when they are fat and when they are vicious.'

These works are of interest from another point of view, serving to underline the very evident relations between

Gauguin's style and that of Art Nouveau. This connection is further emphasized by the sculpture which Georges Lacombe made in Paris under the influence of Gauguin (No. 249). An Art Nouveau element likewise appears in Gauguin's painting *Woman in the Waves* of 1889 (No. 17) and even more so in the wood relief of the same girl (priv. coll., France), in which flowers and free forms reminiscent of Japanese prints are substituted for the waves.

Gauguin's continued liking for Japanese art is indicated by the well-known still-life in the Ittleson Collection, New York. Incidentally, Gauguin's painting of waves may also be compared with Maillol's picture *The Sea or The Wave* (1898) in the Petit Palais, Paris, and with Lacombe's *The Green Wave* (No. 246).

It was at Pont-Aven that the Art Nouveau component in Gauguin's style made its appearance. This was appropriate, for, as a Celtic district, Brittany possessed a local art which supplied a number of motifs for Art Nouveau designers proper. It was significant that, in 1894, when the *Journal des Artistes* asked whether or no they believed in the emergence of a new style, he was the only one out of thirty painters and decorators who replied in the affirmative. His experiments in a variety of media have already been alluded to, and, in their own way, the decorations which Gauguin and his associates made for the dining-room at Marie Henry's inn at Le Pouldu are relevant. Gauguin's own pictures in the inn included the upright composition of *Jeanne d'Arc*, a *Leda and the Swan* and the *Nature Morte au Compotier Bleu* (No. 28). On one door hung Gauguin's celebrated *Bonjour Monsieur Gauguin* (see No. 31), which was based on Courbet's picture and on another, the *Self-Portrait* in the National Gallery, Washington, and a *Self-Portrait* (No. 125) by Meyer de Haan. This artist was also represented by a fresco, seven-feet wide, of *Breton women stretching hemp*, which is now in a Luxembourg private collection. There were also a seascape seen at sunset by Maufra and a gouache of the Virgin Mary by Filiger, as well as other items. Inscriptions were also written up on the walls such as *Honhi* [sic] *soit qui mal y pense*, *j'aime l'oignon frit à l'huile* and the quotation from Wagner on 'total' art. All in all, so Séguin observed, the village of Le Pouldu 'became like the garden of Plato. The arts of the master and his disciples rapidly turned a vulgar inn into a temple of Apollo.'

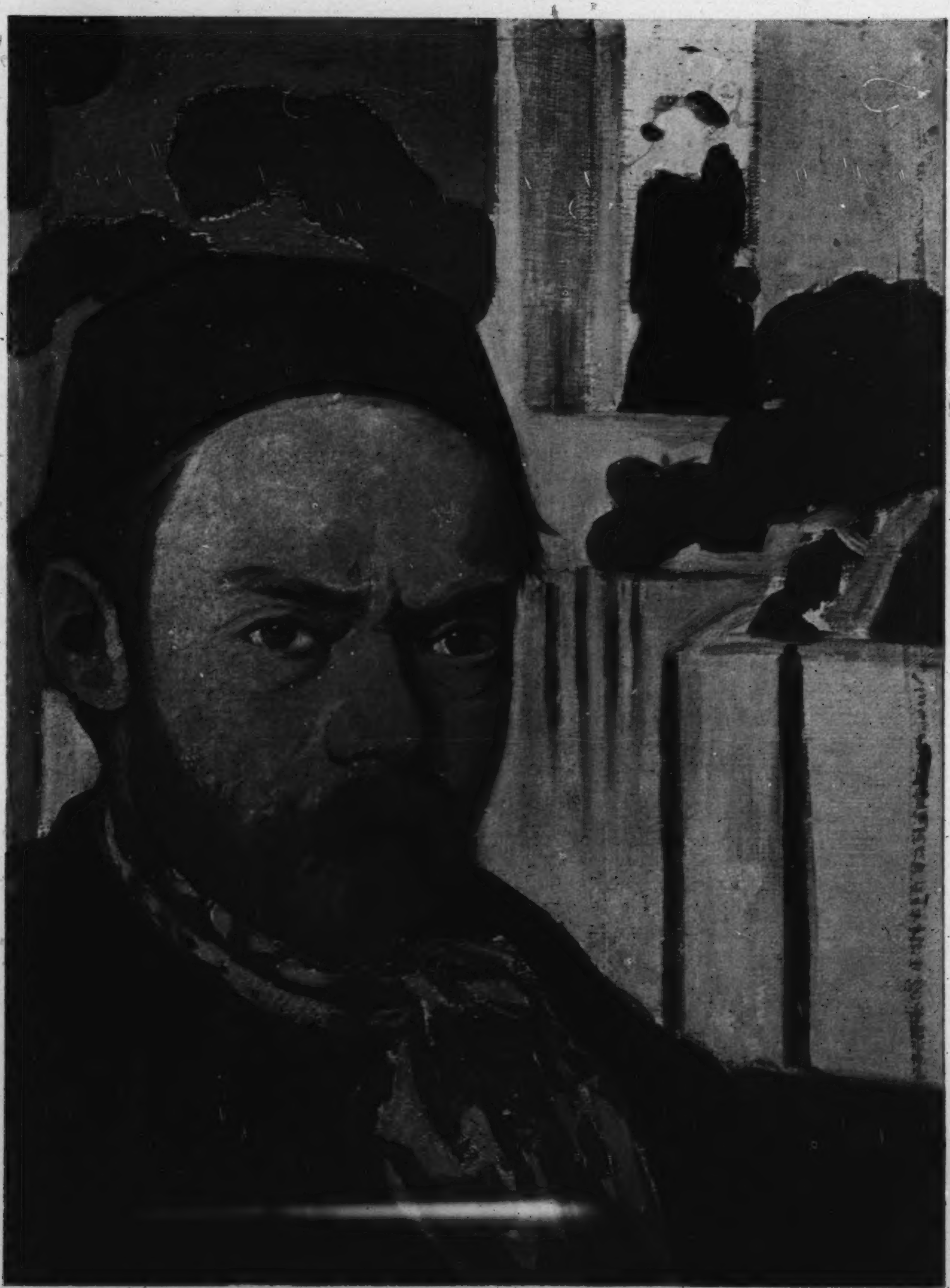
Fortunately various accounts survive of the life led by Gauguin and his friends, and one of the most graphic is that which the young Gide, who later was to know Maurice Denis so well, supplied in *Si le grain ne meurt*. Then there are the letters from Gauguin himself and from Sérusier and the recollections gathered by Chassé from the survivors. The engraver P. E. Collin is a particularly valuable witness. Gauguin reminded him, he noted, 'of a fighter, a troubadour, a pirate. He had the greatest admiration of the character of Vautrin in *La Comédie Humaine* and the idea that, in other times and under other circumstances, he would have been the brother of this man, was enough to enliven the spirit. Energy was apparent in his whole character; he seemed to brood over an enormous work. He had read much: the Bible, Shakespeare, Balzac seemed to me to hold the chief place in his affections.' Life at Le Pouldu was not only devoted to work. The painters would also make music, Gauguin strumming Schumann and Haydn on the piano, and playing on his mandoline. Séguin conjured up a picture of the group, out on the beach with Gauguin at the head. There would be Sérusier, with his red hair streaming in the wind, wearing a Breton waistcoat and with his bare feet thrust into sabots lined with straw, singing a Bach chorale to the Ocean. There would be Chamaillard shouting. This band of painters with their outlandish costumes—the portrait of Meyer de Haan in local dress is characteristic—must certainly have made an odd sight. Even now much remains to be found out about their life in Le Pouldu; for instance, it would be especially entertaining to have further details about the Comtesse de Nimal and her daughter, who were so keen on Gauguin's art. The Countess promised to invoke ministerial aid on his behalf in Paris and he rewarded her with a superb *Still-life* (No. 25).

Gauguin's most intimate friend at Le Pouldu was the Dutch hunchback Meyer de Haan, who discreetly assisted him financially. He was then aged thirty-seven and came from a well-to-do family. At one stage in his life he had apparently been a professional pianist and had also gained some success as an academic painter. However, after Pissarro had introduced him to Gauguin, he became another of those who followed the master's star. Although his work was dominated by Gauguin, it is not without a specific personality, as may be observed from the strong portrait drawing of Theo Van Gogh (No. 132), the amusing and colourful *Self-Portrait* (No. 125), or the landscape of 1889 (No. 126) which is after the same motif as Gauguin's *Le Toit Bleu* or *Ferme au Pouldu* (No. 35). He was just as able to discuss intellectual matters with Gauguin as was Sérusier and some indication of the sort of problem they discussed at Le Pouldu is provided in the inscription on Gauguin's portrait of Meyer de Haan (in Mr. David Rockefeller's Collection) once in the dining-room of the inn at Le Pouldu; this as well as the study shown here (No. 56) carries the titles of Carlyle's book *Sartor Resartus* and of Milton's *Paradise Lost*.

The choice of these two books was intentional; one exalted the idea of mental energy, the other referred to diabolism. For Gauguin allusions of this type provided another way in which he could put across his conception of himself as a sort of superman. Moreover, in the *Self-Portrait* (Washington) which also hung at the inn he depicted himself with the attributes of Satan and as a figure of heroic energy. There is no need to labour the point that, while in Brittany, Gauguin considered that civilization was rotten and that a renewal of inspiration was required. He told Fontainas later on: 'J'ai voulu établir le droit de tout oser.'

The intellectual sources tapped by Gauguin, who liked to dabble in philosophical matters, were again revealed in the

Plate ii DE HAAN Self-Portrait, 12¾ × 9⅝ (125)



Portrait of De Haan (No. 55), which he painted in 1889. This also carries an inscription—Nirvana. This choice of emblem, as it were, was hardly fortuitous; only a year later he told Strindberg 'entrevoir un bonheur n'est-ce-pas un avant gout de nirvana?' In affirming his belief in Nirvana, Gauguin was indicating his affinities not only with such *fin de siècle* spirits as Henry Adams and John La Farge, who had sought Nirvana by looking to the Pacific, but identifying himself with the position of Schopenhauer. The German philosopher, whose writings were widely diffused in France during the 1880s and 1890s, maintained, broadly speaking, that the only philosophical solution for the anguishing problems of life lay in Nirvana. Gauguin was one of the many in France who not only derived something of his aesthetic ideas from the German philosopher but shared in his pessimism. Loti and Barrès, both of whom treated Breton themes, were equally influenced by Schopenhauer. In Gauguin's portrait of Meyer de Haan, the idea of pessimism is implicit in the figure of the woman who raises both hands to her face. The artist uses her in *Human Anguish* to express this theme and again to represent old age and death in *D'où venons nous? Que sommes nous? Où allons nous?* in the Boston Museum.

Talk, however, at Le Pouldu fell not only on philosophical, but on artistic, problems. For instance, Gauguin and Bernard were clearly hostile to Neo-Impressionism, possibly because Gauguin considered that this particular doctrine offered a counter-attraction to his own theories and because he considered Seurat as a rival Messiah. In any case, he and Bernard poked a good deal of fun at this undeniably revolutionary style; the latter even created the imaginary character of 'Ripipoint', a Neo-Impressionist painter, while Gauguin painted a still-life dedicated to this figure. It is worth remembering, however, that in 1890 Séguin painted in a pointillist manner (No. 162). There was indeed a lighter side to life at Le Pouldu.

After a few months in Paris, Gauguin returned to spend his summer at Le Pouldu. During this period he painted one of his most impressive Brittany pictures—the *Portrait of Marie 'Lagadu'* (No. 33), which has often been considered to represent Marie Henry. This work indicates the artist's ability both to grasp psychology and to abandon, if need be, the flat patterning characteristic of so many of his Pont-Aven pictures in favour of a Cézannesque treatment of form. The influence of this master is paramount. Not only does the technique recall that of this master but Gauguin introduced into the composition Cézanne's *Still-life* (Venturi No. 341) which he himself then owned. A comparison between Gauguin's picture and Sérusier's portrait of the same sitter (No. 191) underlines some of the differences existing between two of the main artists then working at Le Pouldu.

In November Gauguin set off for Paris, remaining there until departing for Tahiti in April 1891. Before leaving France, he painted one of his most unusual pictures—*La Perte du Pucelage* (No. 36). In executing this work, so Jean Rotonchamp says, 'he was much less concerned with pictorial considerations than with putting into practice certain literary conceptions, which are incompatible with painting. Nevertheless, it cost him a great deal of effort, even though it was in vain.' Although this writer stated that the subject had been suggested to the painter by the 'théoriciens à la langue dorée', Charles Chassé discovered that the model was Juliette Huet, who was to bear the artist a child after his departure for the Pacific. There was, so it turns out, no need for any theorist to produce the theme—it lay to hand in the artist's own life. The presence of the fox, symbol of perversity in the work, harks back to other works in which the animal appears and to Gauguin's own definition of his character. Moreover, the landscape provides an abstraction of that found at Le Pouldu, as transpires when it is compared with the late Maresco Pearce's picture (No. 34).

During his various stays in Brittany, Gauguin was constantly coming into touch with artists of different temperaments and nationalities. One little-known painter who has been recently the subject of renewed attention is Armand Séguin. According to Chassé he was 'très craintif de sa nature' and was quite dominated by Gauguin. When he disobeyed his orders not to paint complementary colours, Gauguin, so the story runs, placed a revolver on the table and Séguin meekly obeyed him. It is not quite clear when Séguin first met Gauguin, as the master in his preface to the exhibition of Séguin's work held at Le Barc de Boutteville Gallery in 1895 said that 'C'est en Bretagne cette année que je l'ai connu'. (Presumably the text was written in 1894.) Séguin's paintings are not particularly effective, and he was at his best with graphic works and with his illustrations to *Gaspard de la nuit*, which was published by Vollard. Dr. Hofstätter has even claimed that his prints and illustrations may have exerted some influence on Munch.

Séguin was a particular friend of Eric Forbes-Robertson, drawing a portrait of him in 1891. Forbes-Robertson himself had first arrived in Pont-Aven in August 1890 and came across Gauguin, as well as Maufra; the names of both men occur in one of his sketch-books. Forbes-Robertson was also a friend of R. A. Bevan, later one of the leading lights of the Camden Town School. This painter had arrived in Pont-Aven at the age of twenty-five and one of his letters to his mother provides some inkling of how life there struck a young artist. He said: 'Nothing but Breton is talked amongst the people; most of them knowing very little French, some none at all. The spinning wheel is used here a good deal. I saw a man making a new one only the other day, and assisted in beating out some flax myself yesterday.' He was to return to the village in 1893, putting up at the Villa Julia, and again in 1894. His drawings, in which he used crayon and charcoal, and his lithographs, suggest an awareness of Séguin's work; the influence of Gauguin may be also detected in certain of his oils.

Another foreign painter who encountered Gauguin at about this time (in 1890) was the Dane, J. F. Willumsen, who was taken by Gauguin to see some pictures by Maurice Denis. Gauguin and Willumsen evidently got on well together, even though the Frenchman was none too keen on Danes. He gave him his wooden sculpture, *Lewdness* (No. 67) in exchange for one of Willumsen's own paintings (No. 277). Incidentally Gauguin also painted a panel of the same subject in a similar attitude (No. 32), which may possibly have been inspired by the Javanese dancers he could have seen in the Universal Exhibition in Paris. The artistic relationship between Gauguin and Willumsen was not so much a stylistic, as an iconographical one, and the Danish artist's *Great Relief*, which was begun in Paris in 1893, was inspired by Carlyle's *Sartor Resartus*, a book which, as already mentioned, interested Gauguin. Willumsen, all the same did pick up a certain amount of technical information from Gauguin, learning to carve wooden panels and to decorate them in polychrome. In the last analysis Willumsen's aims, as Mrs. Bodelsen has noted, were different from those of Gauguin and he was especially concerned with the establishment of brusque and almost staccato movements in his pictures.

During the four years that Gauguin had visited Pont-Aven and Le Pouldu the situation had altered considerably. He had arrived as a lone wolf, feeling his way and uncertain of himself but by 1890 he was a *chef d'école*. He imposed a general way of seeing on a number of painters—and men such as Maufra and Moret took over certain elements from his style and saw nature in accordance with his terms, and this new style survived after his having left the district. Although the technical and stylistic innovations which were largely due to Gauguin counted for much, other intellectual trends also made their appearance. The character of the aims which motivated Bernard, for instance, are particularly interesting. He was increasingly attracted by religious painting. This current was to affect other artists more strongly from the 1890s onwards and was to embrace men such as Maurice Denis, Filiger, Sérusier, Mogens Ballin and Verkade, some of whom were members of the group of Nabis. (This word Nabi, given to them by the poet Cazalis, is derived from the Hebrew word Nebiim which means prophet.) It was typical of the new style that began to emerge in Pont-Aven, concurrently with Gauguin's, that in Bernard's *Pietà*, 1890 (No. 89) there occur elongated manneristic effects; once again these underline the essential and growing differences between him and Gauguin.

One of the most influential and stimulating painters who visited Brittany in the 1890s was Maurice Denis. He had been one of the young men working at the Académie Julian when Sérusier brought back *Le Talisman* (No. 188) from Pont-Aven and he seems to have visited Brittany in 1891 when he painted the charming *Danse bretonne* (No. 232). A man of great energy and intellectual grasp, he did much to spread a knowledge of the aims and achievement of both Gauguin and he Nabis by means of the articles which he contributed to *L'Occident*; these, published as a volume in 1912, contained his celebrated, if sometimes misunderstood, statement about the abstract nature of art. His interest in religious painting inevitably attracted him to Sérusier and he himself became one of the most notable religious painters of his period. His delicate painting is distinguished by a elegant touch which made him one of the most unaffected exponents of Art Nouveau.

With his usual intelligence and generosity, Denis appreciated the painting of that now almost forgotten artist Charles Cottet, who also worked in Brittany. Cottet's life does not really form part of the Pont-Aven story, so he has not been included in this exhibition. Born in 1863, he was a shade older than Denis and lived a tragic life, dying in 1924. He seems to have spent much time at Camaret, at Ouessant, living in fishermen's small inns, and, like the Pont-Aven painters proper, he responded to the 'savage and tender poetry of Brittany', to use Henri Focillon's term. It is not altogether clear if he ever visited Pont-Aven; however, his work was known to Gauguin and Bernard, and Denis reported that they treated it with respect. There is a melancholy about his best pictures which, as J. E. Blanche, who admired him greatly, said, was not without affinities with the work of Carrière. When Barrès heard about Cottet's early death, he said that his motto should have been *Du Sang, de la Volupté et de la Mort.*

Gauguin was to visit Pont-Aven on only one further occasion, in April 1894. This was on his return from Tahiti, when he arrived with his Javanese mistress Anna and a monkey. He went to his old haunt at Le Pouldu, but, as Marie Henry had now given up the inn, he went to stay in the Villa Saint-Joseph, which had been taken by the Polish painter Wladyslaw Slewinski. This artist had arrived in Paris in 1888 and had first met Gauguin early in 1889 at the *crémerie* 'Chez Madame Charlotte', forming part of a group which included Strindberg, Wyspianski, Mucha and Durrio. He went to Brittany in the following year and it was late in this year or early in 1891 that Gauguin painted his portrait of Slewinski (No. 37). The problem of the precise identification of the pictures, which date from Gauguin's final Brittany period, is not easy. He certainly painted the *Brétonne en prière* (No. 39) at this time and he may have also painted the *Drame au village* and the *Snowscape*, but agreement about others is by no means general. It was presumably on this visit to Pont-Aven, where he stayed at the Pension Gloanec, that he jotted down in the *Livre d'Or* of the pension those gobbets from Poe, Wagner, Sár Peladan, Swedenborg and Cézanne which are reprinted by Mlle Martin-Mery in her catalogue of the exhibition 'Gauguin et le Groupe de Pont-Aven' held at Quimper in 1950.

The end of Gauguin's stay in Brittany has passed into legend. Together with the Irish painter Roderic O'Conor, Séguin and Jourdan, he went on an excursion to Concarneau with their lady friends and the men were engaged in a skirmish with some sailors. After a fight during which Séguin dived into the harbour fully clad, Gauguin ended up with a broken ankle, and while he was confined to bed Anna left him. An echo of the fight may be found in a letter which Robert H. Sherard wrote to Forbes-Robertson in June: 'I was sorry to hear of Gauguin's misadventure. Poor fellow, he is always unlucky. I wish I could have taken part in that fight.' The time was ripe for his final departure from Europe. 'I have made a firm decision,' he said to his friend De Monfried, 'that is to go and live for always in Oceania. Then I can finish my days free and in peace without care of worrying about the next day or the eternal struggle against fools.'

During this final stay in Brittany Gauguin came across Mortimer Menpes, a former pupil of Whistler, who was anxious to secure some prints by Odilon Redon. Gauguin wrote to this artist, passing on this request.

An amusing account of the painters at Madame Gloanec's pension is provided by Menpes's daughter Dorothy in her book on Brittany (1905): 'The artists allowed their hair and beards to grow. Day after day they wore the same old paint-stained suits of corduroys, battered wide-brimmed hats, loose flannel shirts, and coarse wooden sabots stuffed with straw . . . In the salle à manger . . . rough men sat on either side of a long table, serving themselves out of a common dish, and dipping great slices of bread into their plates . . . For the three years that he (Mortimer Menpes) remained on the battlefield of creeds conflicts of opinion raged constantly. Everyone was frantically devoted to one or another of the dominating principles of the moderns . . . The Primitives afforded joy. Their distinctive mark was a walking stick, carved by a New Zealand Maori, which they carried with them. It gave them inspiration.' These included, at various periods, men such as Alfred Thornton, R. A. Bevan, Forbes-Robertson, all of whom knew Gauguin. Above all, he made friends with Roderic O'Conor. Until a few years ago, this Irish painter, who passed nearly all his life in France, was virtually forgotten. He had been in Pont-Aven on and off since 1892 and certain of his bold and individual paintings indicate that he had studied Van Gogh and the Pointillistes. He became a confidant of Séguin and a companion of Gauguin, who gave him various prints (see No. 65). In addition, he owned the *Two Tahitians on a red beach*, now in the Honolulu Museum, and a sculpture, *Hina*, which he later disposed of to Alden Brooks, the American artist, to whom it still belongs. He was also to allow Gauguin to use his studio in Paris. Later O'Conor became friends with Somerset Maugham, who drew on him for the character of Clutton in *Of Human Bondage*, Clive Bell and Roger Fry. It was indicative of the impression that O'Conor's work made at the time that Cuno Amiet, the young Swiss painter, spoke of this 'clever, strong Irishman who painted in light unbroken colours'. Incidentally, Amiet, who was in Pont-Aven for thirteen months in 1892–93, recalled having seen there the entire lithographic work of Daumier as well, as for the first time, reproductions after Giotto, Botticelli and Ghirlandajo.

Amiet's testimony is precious. It once again underlines the fact that the painters who worked at Pont-Aven had their roots in the past. Although Gauguin himself left Brittany in 1890, returning in 1894 only for a short time, his followers and friends remained active. They went their own way, although owing much to his inspiration and example; Bernard and Filiger exhibited at Peladan's Salon of Rosicrucians which was held at Durand-Ruel's gallery in March 1892 and financed by Comte Antoine de la Rochefoucauld. Sérusier stands out as a singularly important force and as one of the most interesting and charming of the painters who worked at Pont-Aven. Although owing a certain amount to Gauguin in the sense that he adapted the flat decorative patterned surface which characterized this painter, his art was really very different in mood and spirit. He had his own point of view, as he made clear in his letters to Maurice Denis. He was an artist of the Celtic Renaissance *par excellence*. During the time that he was close to Gauguin in 1889 and 1890 he had painted Breton figures and landscapes, recalling the master. Nevertheless his peasant women are represented either with almost a caricaturist's touch (as, for instance, are those of Willumsen) or else as the inhabitants of a sort of dream and fantasy world. He was keenly interested in medievalism, as were Bernard and Denis, and the women in a number of his paintings indicate that he had studied Gothic tapestries. It is significant that this note should have emerged at a time when the taste for medieval objects (Limoges enamels, for instance) was at its height, while the first major exhibition of early French painting organized by Henri Bouchot was held in 1904. But, as Denis pointed out, Sérusier was primarily interested in Giotto, the Sienese and Fra Angelico.

Like many of his contemporaries, Sérusier was fascinated by occultism and was a great reader of Schuré's *Les Grands Initiés*, which with its mixture of different religions and mythologies is one of the principal source-books of the time. A theorist by nature, he spent much time elaborating his conceptions of art. These were ventilated in his *A.B.C. de la Peinture* which was first published in 1921. In this small but fascinating volume, which was later reissued with a preface by Maurice Denis, he championed the view that the fundamental laws of art were most clearly shown in the Primitives, and that poor education soon obscures the knowledge which is available to all men at birth. In his opinion such knowledge could be rediscovered only through abstraction and generalization. He attempted to define fundamental artistic laws through the study of ideal proportion, as determined by numerology, and through the study of colour harmonies, and thereby achieved a Neo-Platonic position. It was as an outcome of his researches that he translated the volume by Father Didier Lenz on the religious school of painting at the monastery of Beuron. This theorist maintained that a relationship existed between music and painting and that a major role was played in artistic creation by the mathematical and geometric rules employed by the Egyptians and Greeks. For a man like Sérusier, who was a mystic and disillusioned with modern trends, even taking to drink for a period (according to Séguin), Brittany, with its ancient customs, its sense of the past, provided something of an oasis. He wrote to Mme Chausson: 'how deeply I love this life, this district, this nature'. He did not go to Tahiti but at least he found his version of the natural and the primitive in Brittany and the decorations which he painted for his house at Châteauneuf-du-Faou presented his vision of paradise.

One enthusiast for Sérusier's painting was the well-known Polish novelist and dramatist Gabriela Zapoloska, who was painted by Séguin. During her stay in Paris in 1889–95 she was closely connected with artistic and theatrical circles associated with the Théâtre Libre, directed by Antoine, and the Théâtre de l'Œuvre, where she performed herself on various occasions. She had come across the Nabis in the summer of 1893. Sérusier, she said in one of her reports from Paris published in a Polish review quoted by Mme Jaworska, 'is a primitive, a master of harmony, who, continuing the contribution of Puvis de Chavannes, creates masterpieces, such as his Breton canvases, which are as sad, simple and beautiful as the soul of their creator'. In a private letter to her friend M. A. Wislicki inviting him to Paris, also quoted by Mme Jaworska, she supplied the interesting information that Sérusier had decorated the dining-room in her Paris house with Breton scenes. The house, she said, was slowly becoming 'an enchanted spot, full of marvels'.

Sérusier was not without followers. In 1891 Gauguin had introduced him to the Dutch painter Verkade, whom he himself had met through his compatriot de Haan. Verkade was especially drawn to Sérusier and indeed they had much in common. He accompanied him to Pont-Aven at the same time as the young Danish painter Mogens Ballin. 'The first impression Brittany made on me,' he wrote from Quimperlé, 'was one of absolute charm.' He enthused over the waving landscape and compared his surroundings to a nun about to take her habit—an analogy which would have appealed to Maurice Denis. The trio went to Huelgoat, where they attended Mass. It was a revelation for Verkade, who was a Dutch Mennonite, and a year later, 'le Nabi obéliscal', as he was called, was converted to Catholicism at Saint-Nolff. He and Ballin were to write from Florence in 1892 to their colleagues in Paris that they should leave the 'Boudphas' [*sic*], the Osiris and the statues of 'the terrible Jupiter' in favour of the Holy Trinity, and invoking the spirit of St. Francis of Assisi, demanded that painting should have a purifying and religious effect. Verkade was to find his way to Beuron in 1893 where he became a monk and he too subscribed to the theories of Father Lenz.

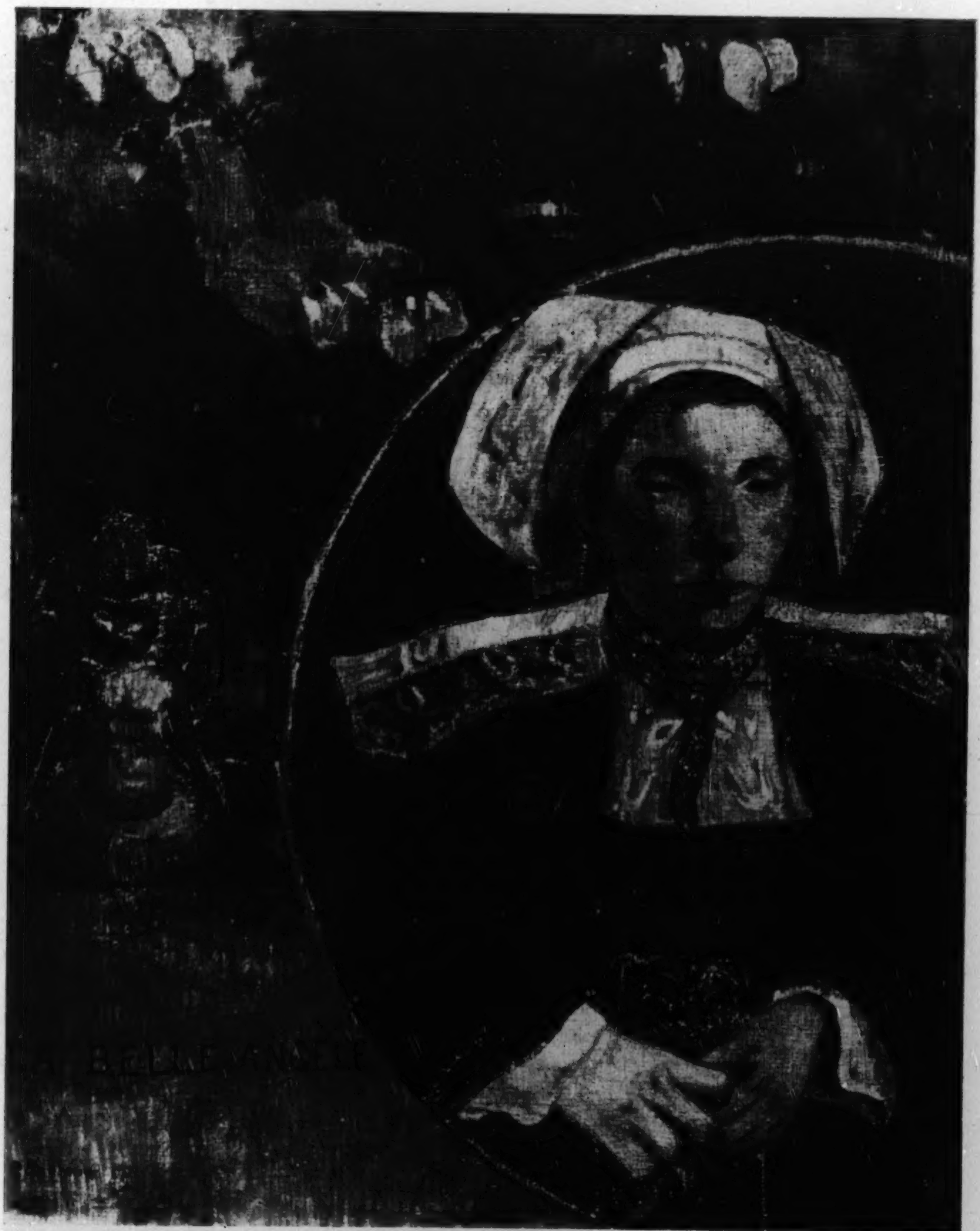
Although the painting of men like Ballin and Verkade is of minor importance, their early works are touched with that charm and decorative sensibility which were so typical of the school as a whole. The lesser lights of Pont-Aven were men of the 1890s—aesthetes, seekers after new sensations, deeply fascinated by esoteric learning and by religious problems. Their outburst of creative activity was to be of short duration only. As so often with the artists and men of letters at this period, tragedy was to intervene in many of their lives. Gauguin's end is well known. Séguin and Meyer de Haan, Charles Laval and Madeleine Bernard were to die young; Filiger, who was long patronized by Comte Antoine de la Rochefoucauld, withdrew into a world of neurosis. Other, and stronger, spirits of course survived: O'Conor, Denis, Sérusier, for instance.

Towards the end of Gauguin's stay in Pont-Aven the good days were disappearing, and the village was already becoming spoiled. For instance, in July 1895 Séguin wrote to O'Conor that 'Nobody here, "pas un chat" at Julia's while at Gloanec's there is a crowd of tarts, doubtful barons, and fake artists; a clientele which you would easily take the measure of'. In the same letter Séguin reported that, much to Julia's annoyance, he had gone to Destais's (at Le Pouldu) and that he had met Filiger, 'more and more irritated, increasingly ill and, poor chap, taking ether'. Many artists, in fact, still visited the district—and it would be instructive to have more information about men like Donaldson and Burrell. The latter at this date was making furniture and decorating the ceilings of Julia's inn with Hindu monsters.

Pont-Aven retained its appeal as an artistic centre. During the winter season (15 October to 15 May) an 'académie' was held at the Hôtel Julia. This was organized by Julia Guillou and a small undated brochure, which carried a preface by Horace Annesley Vachell, stated that Gaston Linden and Frank Penfold would be in charge of the teaching. There were, it advertised, 'life models in commodious and well-appointed studios and landscape painting in the open air. Sketching exercises, discussions. French conversations—music etc.' One wonders what Gauguin and his friends would have made of the announcement in the same document that Mrs. Hunter, the widow of the late Dr. William Hunter of Rothesay, for many years Principal of the Boarding House in connection with the Notting Hill High School for Girls, was assisting in the formation of the 'New Art-School' of Pont-Aven and would be 'pleased when there to act as chaperon to any young lady students desirous of her help'. The Artists' Paradise had become an extension of suburbia! Nevertheless the later painters active there included Matthew Smith.

One of the prime reasons which made the painters of Pont-Aven so content to work in Brittany was the belief that they had found a part of the world containing that mixture of spontaneity and mysticism which appealed to them. In our time the response to Primitivism, which has been such a noticeable feature of modern art, has often been considered to mean, almost exclusively, the discovery of African or Oceanic Primitivism which occurred with Gauguin himself, with

Plate iii GAUGUIN La Belle Angèle, 36¼ × 28¾ (23)



Matisse, Picasso, Derain, Nolde and Pechstein. But this trend was paralleled by another—namely the appreciation of early Italian and, to some extent, early Flemish, art. Gauguin himself not only had reproductions of Botticelli and Fra Angelico in his room at Pont-Aven (as we have seen) but spoke of Giotto on more than one occasion. Maufra, for instance, pointed out that of all great artists he was the one who is closest to the Primitives, to those 'imaginative naturalists'. Verkade, Ballin, Sérusier, Bernard, Denis—all paid tribute to Italian painting and, in one of his many brilliant aperçus, the last-named suggested that the handling of a picture like Sérusier's *Le Talisman* (No. 188) might be related to the backgrounds found in gold ground pictures. In one sense, then, the Pont-Aven school may be seen as forming a continuation of the Pre-Raphaelites and Nazarenes.

The principal painters who worked closely with Gauguin or followed his example were affected by his ideas. They shared certain traits, notably their love of yellow, and their desire to achieve a decorative ensemble, but that they had their own individualities is made clear in this exhibition. Also, the nature of the landscape did much to bring about the vision which marked the group, however loosely constituted it may have been. Séguin was right to observe: 'It was Brittany with all its nobility and I must say that the landscape which was before their eyes every day wonderfully well facilitated their search for synthesis and for the characteristic element, which constituted their aims.' The point was equally well made by Alfred Thornton when he wrote: 'It is not easy to learn the lesson that in the still, small motive, art is often found; but, little by little, the beauty of the place (Le Pouldu) grew on me and the long, sad horizons and shallow valleys, with the pinky-grey of the atmosphere often present, suggested a poetry of its own—plaintive, but such as to produce great pictures from the master mind of Gauguin.' There is about Brittany, as hardly requires emphasis, an atmosphere which is singularly touching. 'On dirait que dans l'air celtique,' said Redon, 'il s'est accumulé un long dépôt de l'âme humaine plein de jour et de temps, comme un esprit des choses, la légende aussi.' This sense of continuity and of an undiscovered world won Gauguin and as he wrote in his preface to the catalogue of Séguin's exhibition: 'I scrutinized the horizons, seeking the accord of human life with animal and vegetable life in compositions where I left a major part to the "grande voix de la terre".'

Maurice Denis felt that the École de Pont-Aven could be compared to the École de Fontainebleu. There are certain points of resemblance between them; foreigners as well as Frenchmen collaborated in both groups; the men of the sixteenth century as of the nineteenth century were concerned with decoration as well as with painting. There is something else as well. Just as much as it is possible to talk about the 'Fontainebleau line' (according to Mr. Sam Cantey) so it is permissible to refer to a typical Pont-Aven linearism. Even if the École de Pont-Aven existed for only a relatively short period, compared with the sixteenth-century school, it succeeded in providing an impetus for some of the most novel and fascinating tendencies in the late nineteenth century; indeed much that happened during this period may be attributed to the theories and the practice of the men who worked at Pont-Aven. Its impact was much greater than that made by a comparable artist's colony such as that founded by Otto Modersohn at Worpewede and his friends in the same period. *Cloisonnisme*, Symbolism, the revival of religious art and even Cubism and abstraction were some of the styles and movements which had part of their origin, at any rate, in this small village.

There is much that still remains to be found out about the life which the painters led at Pont-Aven and the nature of their artistic contribution. It is to be hoped that this exhibition which is the first large-scale one on this subject to have been arranged will stimulate studies. It is possible to see, for instance, the connections and differences which occur in the treatment of still-life at the hands of men such as Sérusier, de Haan and Amiet; it is no less possible to observe the way in which Verkade and Séguin are linked by a common denominator of a strong Art Nouveau rhythm in their treatment of landscape.

Finally, we come back to the figure of Gauguin. Séguin may have been a shade carried away when he wrote of Gauguin's 'chère et paternelle image', but this master did form the pivot of this school and its chief source of inspiration. It is not that his associates failed to make their own individual contributions. With crisp judgement, Denis summed up the significance of Gauguin's achievement: 'In our corrupt era, he stood out as a sort of Poussin without classical culture, who, instead of going to Rome in order to study serenely the Antique, was inspired to discover a tradition behind the coarse archaism of the Breton sculpture and of the Maori idols or in the indiscreet colours of the Images d'Épinal. Yes, but, like the great Poussin, he passionately cared for simplicity and clarity, and he excited us to desire frankness; for him too, synthesis and style were practically synonymous.'

CATALOGUE NOTES

Acknowledgments. In the preparation of the catalogue material, many people have helped the compiler with information and suggestions. Mrs. Merete Bodelsen in Copenhagen has given freely of her detailed knowledge of Gauguin's work. Mlle Henriette Boutaric in Paris has been a constant and ready source of information on Sérusier: the establishment of his date of birth to 1864 (and not 1863, as previously believed) is due to her. Mrs. Wladyslawa Jaworska in Warsaw has greatly assisted in the documentation of Slewinski. Mme Sylvie Béguin and her staff in the Service d'Étude et de Documentation at the Musée du Louvre have been especially kind in a variety of ways. Professor Mark Roskill of Harvard University drew attention to the Bernard drawings (Nos. 108–15) and kindly provided the information regarding their origin. Mr. Richard Field, Curator of the Lessing J. Rosenwald Collection, Jenkintown, Pennsylvania, has made many valuable suggestions. Mr. Samuel J. Wagstaff Jnr., Curator of Paintings, Wadsworth Atheneum, Hartford, Connecticut and Herr E. W. Kornfeld in Berne advised on the question of Séguin's prints. Mr. John Rewald, M. Daniel Wildenstein and M. Philippe Huisman have all patiently answered many troublesome queries.

In compiling the entries, the debt to previous exhibition catalogues must be acknowledged: in particular to those listed in the abbreviations below.

R.P.

Arrangement. The catalogue is divided into three sections:

1. Gauguin and his Intimates
2. The Circle around Gauguin
3. English Artists

The reasons for the divisions are given at the beginning of each section. Apart from cataloguing Gauguin first, the arrangement in each section is alphabetical.

In the entries for Gauguin's *paintings*, references to previous exhibitions are confined to those during his life-time, with the exception of works which were included in the large retrospective exhibition at the Salon d'Automne, Paris, in 1906. Details of provenance are given as fully as possible. References to the literature must be taken as highly selective.

Gauguin's pastels, drawings and water-colours, his lithographs, woodcuts, sculpture and ceramics are catalogued fully, but by no means exhaustively. As far as possible, the same aim has been pursued with the works of the remaining twenty-four artists.

Measurements are in inches, followed by centimetres in brackets. Height is always given before width.

Medium is oil, unless otherwise stated.

Abbreviations. The following abbreviations have been used in citing previous exhibitions:

Altschul, Yale, 1965	*Neo-Impressionists and Nabis in the collection of Arthur G. Altschul*, Yale University Art Gallery, 1965.
Mannheim, 1963	*Die Nabis und Ihre Freunde*, Kunsthalle, Mannheim, October 1963–January 1964.
Nabis, Paris, 1955	*Bonnard, Vuillard et les Nabis*, Musée National d'Art Moderne, Paris, 1955.
Nabis, Minneapolis, 1962	*The Nabis and their Circle*, The Minneapolis Institute of Arts, 1962.
Sources, Paris, 1960–61	*Les Sources du XXe siècle*, Musée National d'Art Moderne, Paris, 1960–61.
Theo Van Gogh Collection, 1960	Collectie Theo Van Gogh, Rijksmuseum, Stedelijk Museum Amsterdam and Rijksmuseum, Kröller-Müller, Otterlo, 1960.

The following abbreviations have been used in the references to the literature:

Bodelsen 1964	Merete Bodelsen, *Gauguin's Ceramics*, London, 1964
Burl. Mag.	The *Burlington Magazine*, London.
Chassé, 1921	C. Chassé, *Gauguin et le groupe de Pont-Aven*, Paris, 1921.
Chassé, 1955	C. Chassé, *Gauguin et son Temps*, Paris, 1955.
Guérin (followed by number)	M. Guérin, *L'Œuvre gravé de Paul Gauguin*, 2 vols., Paris, 1927.
G.B.A.	*Gazette des Beaux-Arts*, Paris.
Gray, 1963	Christopher Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963.
Lettres	M. Malingue, *Lettres de Gauguin*, Paris, 1946.
Rewald, *Drawings*	John Rewald, *Gauguin's Drawings*, New York, 1958.
Rewald, *Post-Impressionism*	John Rewald, *Post-Impressionism from Van Gogh to Gauguin*, New York, 1956
Van Gogh *Letters*	*The Complete Letters of Vincent Van Gogh*, the New York Graphic Society (3 vols.), 1958.
W. (followed by number)	Georges Wildenstein, *Gauguin, vol. I, Catalogue*, Paris, 1964.

1 GAUGUIN AND HIS INTIMATES

This group of nine artists includes those who were most closely connected with Gauguin in Paris as well as Brittany. Schuffenecker, for example, only visited Brittany once during these years—in the summer of 1886, when he met the young Emile Bernard at Concarneau and suggested he should call on Gauguin at Pont-Aven. Until their estrangement in the early months of 1891, Schuffenecker was Gauguin's closest, most devoted, and ever-hospitable friend. Louis Roy was Schuffenecker's colleague at the Lycée Michelet; they both exhibited at the Café Volpini exhibition of 1889; Gauguin dedicated two still-lifes to Roy, who later undertook the not very successful printing of some of his woodcuts.

The remaining artists in this group were all intimates of Gauguin in Brittany and all, in various ways, were influenced by his painting and his ideas. Laval, his companion in Martinique in 1887, first met Gauguin at Pont-Aven in the summer of 1886. He joined him there again two years later and again in 1889. His few surviving paintings show his indebtedness to Gauguin's example. Émile Bernard's brief meeting with Gauguin in 1886 was followed by the more decisive and controversial period together at Pont-Aven from August to October 1888 (see the Introduction). Sérusier painted *The Talisman* under Gauguin's supervision at this same period and was frequently his companion at Pont-Aven and Le Pouldu in 1889 and 1890.

The Dutch artist, Meyer de Haan, first met Gauguin in Paris in early 1889 and by June of that year was with him in Brittany. Together they settled at the inn of Marie Henry at Le Pouldu (some fifteen miles down the coast from Pont-Aven) from 2 October 1889. De Haan also rented a large attic studio in a neighbouring villa. The two artists, with the help of Sérusier and Maufra, decorated Marie Henry's inn during the early part of their stay (see Nos. 28, 31, 32, 128). Gauguin returned to Paris in February 1890, but by the summer was back at Le Pouldu. In July, they were joined by Charles Filiger, whose art, with its clear analogies with the Italian Primitives, showed the least influence of Gauguin of all the artists in this group.

In 1894, when Gauguin returned to Brittany, most of his early associates had departed. De Haan returned to Holland in 1891 and died there in 1895. Bernard, who quarrelled bitterly with Gauguin in February 1891, visited Pont-Aven in 1891 and 1892, but by the following year he was in Italy and shortly afterwards in Cairo, remaining there for several years. Laval also went to Cairo where he died of tuberculosis in 1894; his wife, Madeleine Bernard, contracted the disease and died the following year. Only Sérusier and Filiger stayed on in Brittany, Filiger remaining there until his death in 1928 and Sérusier established himself at Châteauneuf-du-Faou in 1903. Séguin was probably closest to Gauguin during this last visit of 1894; Gauguin paid him the compliment of writing the introduction to the catalogue of his one-man show at the Barc de Boutteville Gallery, Paris, in 1895.

PAUL GAUGUIN 1848-1903

1 La Fille du Patron

Canvas, 21⅝×18 (55×46)

Signed and dated at the left, near the shoulder: *P. Gauguin 86*
COLL: Ambroise Vollard, Paris
LIT: W.186

The sitter is unknown and the title traditional. Comparison with the still-life (No. 2), especially in the use of the floral-patterned wallpaper, suggests that this portrait was painted at much the same time.

Private Collection, Switzerland

2 Still-life at the Pension Gloanec

Wood, 21⅝×23 (55×58·5)
Signed, dated and inscribed upper right: *P. Gauguin 86 Pension Gloanec*, with *Pont* (upper left) and *Aven* (upper right)
COLL: Mme Marie-Jeanne Gloanec, Pont-Aven; Maurice Denis
LIT: W.208

Soon after the Eighth Impressionist exhibition closed on 15 June 1886, Gauguin left Paris for Brittany. He had mentioned his intention of going there in a letter to his wife of the previous summer (*Lettres*, XXIV, 19 August 1885), his artist-friend and one-time landlord, Jobbé-Duval, having told him of the cheapness of living, especially at the Pension Gloanec at Pont-Aven. This still-life, complete with inscription, must have been painted soon after his arrival.

Lent by D. W. Astor, Esq., London
Plate 6a

3 The Breton Shepherdess

Canvas, 24×29 (60×73)
Signed and dated lower left: *P. Gauguin 86*
COLL: Fauché (artist-friend of Gauguin); Gustave Fayet; Anon. Sale, Paris, 16 May 1908 (lot 23); Paul Rosenberg; Mrs. D. M. Fulford, bequeathed to the National Art-Collections Fund, 1945, and presented to the Laing Art Gallery
EXH: *Salon d'Automne*, Paris, 1906 (11) as *Jeune bergère gardant son troupeau*
LIT: W.203; Merete Bodelsen, 'The missing link in Gauguin's cloisonnism', *G.B.A.*, May–June 1959, pp. 331–32; Bodelsen 1964, pp. 35–38, fig. 27

During Gauguin's first visit to Brittany (June–October 1886), his view of the inhabitants and the landscape of Pont-Aven was idyllic and pastoral. This was a natural reaction after the hardship of the previous winter spent mainly as a bill-poster in the attempt to provide food and shelter for himself and his son, Clovis. In a sketchbook used by Gauguin during this first summer, several pages contain studies for the sheep, the cow and the male figure, all faithfully transcribed in the present painting. The pose of the shepherdess was worked out on a separate sheet (see No. 44).

Lent by the Laing Art Gallery, Newcastle upon Tyne
Plate 7a

3a View of Pont-Aven

Canvas, 24×29 (60×73)
Signed and dated lower left: *P. Gauguin 86*
COLL: Hugo Perls, Berlin; Druet, Paris; Commeter Gallery, Hamburg; Mrs. L. Baron-Pappier, Amsterdam.
LIT: W.195

A motif which recalls some of Pissarro's views of Pontoise. Gauguin often worked with Pissarro in the late 70's and early 80's and his influence is still apparent here.

Private Collection, Zürich

4 Young Boys Bathing

Canvas, 24×29 (60×73)
Signed and dated lower left: *P. Gauguin 86*
COLL: Dupuis; Mme Godchaux; bought by Bernheim-Jeune, Paris, 9 July 1910 and sold to Jos. Hessel, 31 January 1914; Galerie J. Allard (1922); Barbizon House, London (1926)
LIT: *Barbizon House Annual*, London, 1926, No. 23 (illus.); A. S. Hartrick, *A Painter's Pilgrimage Through Fifty Years*, Cambridge, 1939, p. 32; Chassé, 1955, p. 45; W.272

This painting has previously been assigned to 1888 but is dated, albeit very faintly, 1886. In any case, three other factors lead one to such a dating. (1) On the stretcher, in blue crayon, is written *La Baignade au moulin du Bois d'Amour, Pont-Aven, 1886*. (2) A. S. Hartrick, the English painter who spent the summer of 1886 at Pont-Aven, described how Gauguin returned to the Pension Gloanec one day 'carrying a canvas on which he had been painting some boys bathing on a weir, painted brilliantly with spots of pure colour in the usual impressionist manner'. (3) Chassé tells how the French painter, Louis Delavallée (1862–1943), who met and talked with Gauguin in 1886, remembered specifically the painting of 'des enfants se baignant dans la rivière'. The poses of the bathing boys are reminiscent of the nudes which Degas exhibited at the last Impressionist exhibition of 1886, transcribed into this soft, summer idyll. The standing boy seen in right profile in the background reappears in another painting of 1886 (W.198), as does one of the seated children. The same background of mill, stream, waterfall (with the roofs of the houses on the opposite bank reflected in the water) is used again in *Two Bathing Boys* (Kunsthalle, Hamburg; W.275) which is dated 1888.

Private Collection, London
Plate 6b

5 Rocks by the Sea

Canvas, 28×36¼ (71×92)
Signed and dated lower right: *P. Gauguin 86*
COLL: Druet, Paris; bought by Mr. Werner Lundqvist from an exhibition at Gothenburg in September 1918 and donated to the Art Gallery there
LIT: W.205

In addition to the dozen or so idyllic landscapes which Gauguin painted during his first stay at Pont-Aven, there are three seascapes, which equally are gentle and untroubled in mood. They are much nearer in this respect to Whistler's *Coast of Brittany* of 1861 (Wadsworth Atheneum, Hartford) than to the explosive rock-and-sea paintings which Monet was producing during this same summer of 1886 at Belle-Isle, off the coast of Brittany.

Lent by the Gothenburg Art Gallery, Sweden
Plate 7b

6 Snow scene

Canvas, 29×36¼ (73×92)
Signed and dated lower right: *P. Gauguin 88*
COLL: Vente Gauguin, 23 February 1891, No. 18, *Effet de neige* (240 frs.), bought in; bought by Pontus Fürstenberg, probably from Mette Gauguin in Copenhagen (certainly in his collection by 1896), and bequeathed by him to the Gothenburg Art Gallery in 1902
LIT: W.248

Gauguin returned to Pont-Aven in early February 1888, staying until October, when he joined Van Gogh at Arles. His re-phrasing of a typically Impressionist motif must date from February–March.

Lent by the Gothenburg Art Gallery, Sweden
Plate 7c

7 Landscape at Pont-Aven

Canvas, 36¼×28⅜ (92×72)
Signed and dated lower left: *P. Gauguin 88*
COLL: Charles Laurent; Mme Thérèse A. Laurent; Wildenstein, New York
LIT: W.254

Probably dating from March 1888. The figure of the girl carrying the pitcher reappears in a ceramic (Bodelsen 1964, fig. 35).

Lent from the Stavros S. Niarchos Collection
Plate 8

8 Landscape at Pont-Aven

Canvas, 36¼×29 (92×73)
Signed and dated lower left: *P. Gauguin 88*
COLL: G. Viau, Paris, bought from him in 1918 by Wilhelm Hansen
LIT: W.268

Probably painted in the spring of 1888. The motif is very similar to that in a landscape of 1886 (W.198).

Lent by the Ordrupgaard Collection, Copenhagen

9 Two Boys Fighting

Wood, 13¼×9½ (33·5×24)
Unsigned
COLL: Durrio; Lichtenhan, Basle
EXH: *Salon d'Automne*, Paris, 1906 (98)
LIT: W.274

In a letter to Schuffenecker of 8 July 1888 (*Lettres*, LXVI), Gauguin described how he had just finished some paintings of nude boys, 'not at all like Degas. The last is of two boys fighting near the river, wholly Japanese by a savage of Peru.' Compare the more brutal simplifications of this painting with the group of boy bathers of 1886 (No. 4).

Private Collection, Switzerland

10 The Creek

Canvas, 19¼×22⅞ (49×58)
Signed, dated and inscribed lower left: *A l'ami Moret. P Gauguin 88*
COLL: Henri Moret; Max Kann; André Weil
LIT: W.285

Gauguin met the painter Henri Moret (see Nos. 254–257) at Pont-Aven in the summer of 1888 and dedicated this seascape to him. The back of the canvas has a painting of a Breton Sabot-maker (W.280).

Lent by Mr. and Mrs. Samuel Josefowitz

11 Landscape at Pont-Aven

Canvas, 28⅜×36⅝ (72×93)
Signed and dated lower right: *P. Gauguin 88*
COLL: Eugène Boch; Brame
LIT: W.253

Gauguin's vision of Pont-Aven in 1888 still retained much of the idyllic quality of his first visit. Often he would make use of figures and types which he had drawn or painted two years earlier. Compare the Breton woman seen from the back with the drawing of 1886 (No. 43), the ceramic vase (No. 70) and the painting of *Four Breton Women Talking*, now at Munich (W.201).

Lent by Dr. Jacques Ch. Koerfer, Berne
Plate 7d

12 Above the Abyss

Canvas, 29×24 (73×60)
Signed and dated lower left: *P. Gauguin 88*
COLL: Vente Gauguin, 23 February 1891, lot 29 (250 frs.) à Cholet; Vicomte du Cholet, bequeathed to the Musée des Arts Décoratifs, Paris
LIT: W.282

The high viewpoint and simplified shapes give an audacity to the composition which leads slightly later to the *Vision after the Sermon* (National Gallery of Scotland, Edinburgh). Probably painted in August 1888.

Lent by the Musée des Arts Décoratifs, Paris

13 Still-life with Three Puppies

Wood, 36⅛×24⅝ (91·8×62·6)
Signed and dated lower left: *P Go 88*
COLL: K. E. Osthaus Hagen (1912); Thea Sternheim, Berlin; Sale, Amsterdam, 11 February 1919 (lot 2); Alien Property Custodian, New York (Sale, Office of the Alien Property Custodian, 1944); Paul Rosenberg, New York
LIT: W.293; Y. Thirion, *G.B.A.*, 1956, p. 106

More than the previous painting, this still-life shows Gauguin's adoption of a more schematic, 'synthetic' style in the late summer and autumn of 1888. The bowl and fruit in the lower part of the picture are very similar to the Cézannesque still-life dedicated to Laval (Museum of Western Art, Moscow, W.288). The rest—glasses, apples and puppies—is spatially unrelated and makes the total effect one of tapestry-like decoration (Gauguin spoke of making tapestries in Rouen in 1883). The source has been said to lie in a Japanese print by Kuniyoshi (Thirion, *loc. cit.*). The fact that the painting is on wood may imply that it originally formed part of a decorative scheme, just as in the winter of 1889, virtually all the paintings which Gauguin executed at the inn of Marie Henry were painted on wood. This still-life remains one of Gauguin's most ambitious and forward-looking experiments, and one which he never repeated in quite the same vein.

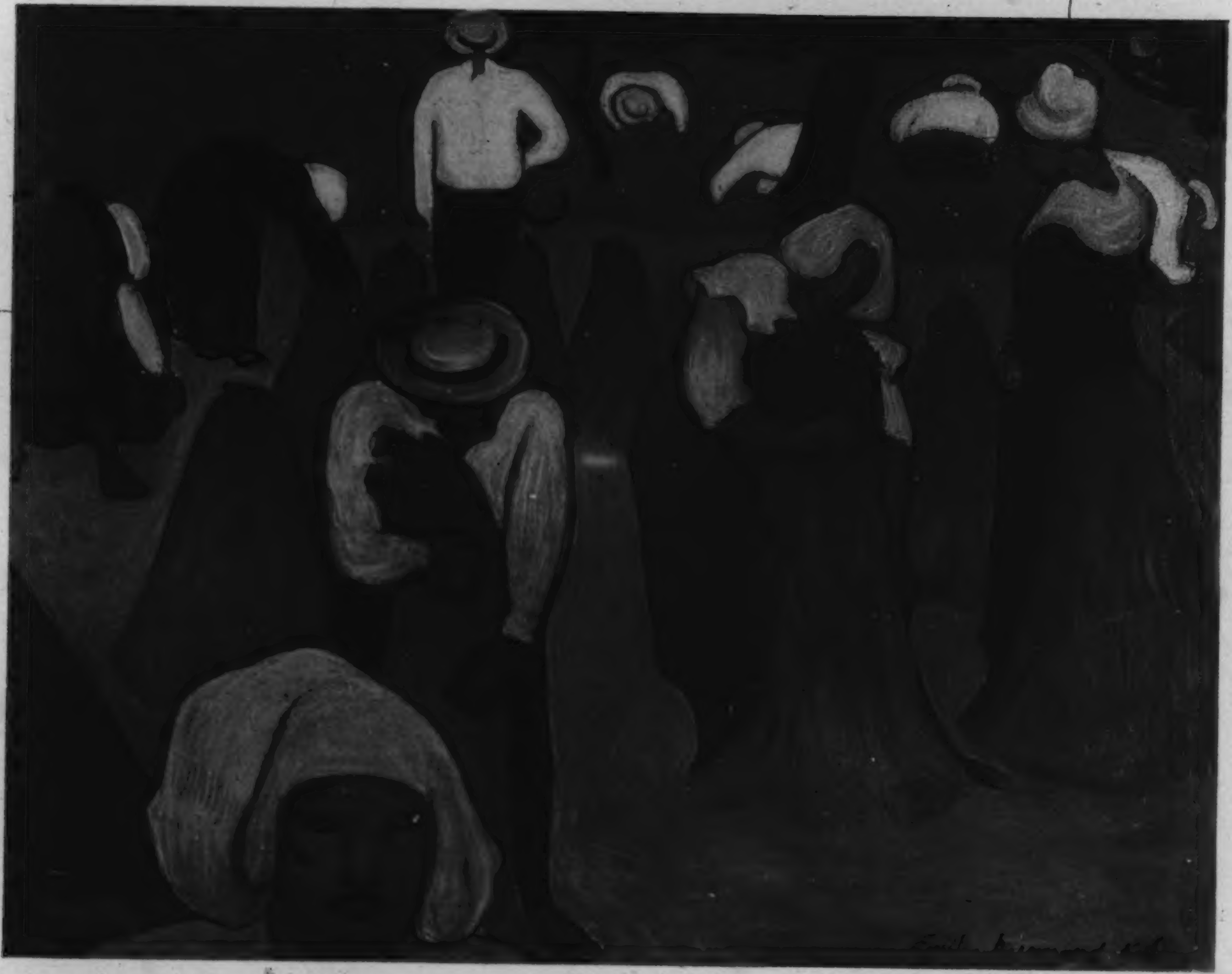
Lent by the Museum of Modern Art, New York (Mrs. Simon Guggenheim Fund)
Plate 10

14 Self-Portrait: 'Les Misérables'

Canvas, 17¾×21⅝ (45×55)
Signed, dated and inscribed lower right: *les Misérables Paul Gauguin 88 à l'ami Vincent*
COLL: Vincent Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren.
LIT: W.239

Gauguin wrote to his friend Schuffenecker on

Plate iv BERNARD Le Blé Noir, 28¼ × 35½ (82)



8 October 1888 (*Lettres*, LXXI): 'I have done a self-portrait for Vincent . . . one of my best things: absolutely incomprehensible, of course, being so abstract. At first it looks like the head of a bandit, a Jean Valjean (*Les Misérables*), personifying also a discredited Impressionist painter . . . The drawing is quite special (complete abstraction). The eyes, the mouth, the nose are like flowers in Persian carpets, thus personifying the symbolical side. The colour is pretty far from nature; imagine a vague memory of my pottery disfigured by the great heat! All the reds and violets streaked by flames like a furnace radiating from the eyes; seat of the struggles of the painter's thought. The whole on a pure chrome yellow background, scattered with childish bouquets. A room for a pure young girl. The Impressionist is such a pure one, unsullied still by the foul kiss of the École des Beaux Arts.' The deliberate stylization, the use of arbitrary colour and the symbolist conception emphasize Gauguin's break with an art based on natural appearances, first announced in the *Vision after the Sermon*. Painting 'from the head' became a great issue of contention between Gauguin and Van Gogh in Arles.

On the wall behind is a *self-portrait* by Bernard: neither artist, to Van Gogh's dismay, would undertake the portrait of the other, not even in the background of their own self-portraits (cf. No. 84).

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)
Plate 2a

15 Van Gogh Painting Sunflowers

Canvas, 29¼ × 36⅝ (74·3 × 93)
Signed and dated lower right: *P. Gauguin 88*
COLL: Theo Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren
LIT: W.296

Gauguin joined Van Gogh at Arles on 23 October 1888. In a letter to Theo (Van Gogh *Letters*, III, No. 560, p. 102) of mid-November, Vincent wrote: 'He is working on a portrait of me which I do not count among his useless undertakings.' Unfortunately, neither Gauguin nor Vincent refers to the portrait again in letters from Arles. But a sketchbook used by Gauguin at Arles (ed. René Huyghe, 1952) contains preliminary sketches for the portrait (pp. 41 and 70). Later, when writing *Avant et Après*, Gauguin maintained that the portrait was painted the day before he left Arles (23 December), which, from Vincent's letter and the sketches in the notebook, is clearly untrue. The portrait was possibly included in the batch of pictures sent by Vincent to Theo on 2 May 1889 (*ibid.*, III, No. 589, pp. 162–3) for he later asks Theo (*ibid.*, No. 605, p. 210; 10 September 1889): 'Have you seen that portrait that he did of me, painting some sunflowers? Afterwards my face got much brighter, but it was really me, very tired and charged with electricity as I was then.'

The high viewpoint and flattened perspective used in the landscape (No. 12) and the *Still-life with Three Puppies* (No. 13) are applied here to the composition of a portrait-in-an-interior. The allusion to Van Gogh painting *Sunflowers* is clear, but Gauguin has not omitted to include on the wall behind Van Gogh what can only be one of his own Arles landscapes. This is either a first idea for the *Arbres Bleus* (W.311), which appears in the background of his portrait of Mme Roulin (W.298), or else another related version which no longer exists.

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)
Plate 2b

16 Woman in the Hay

Canvas, 28¾ × 36¼ (73 × 92)
Signed and dated lower left: *P. Gauguin 88*
COLL: Daniel de Monfreid; Henri de Monfreid; Mme Huc de Monfreid
EXH: Sixth Exhibition of *Les XX*, Brussels, 1889 (8), as *En pleine chaleur*; *Salon d'Automne*, Paris, 1906 (183) as *Bretonne au torse nu*
LIT: W.301

In an undated letter to Theo, most probably of late November 1888 (Van Gogh *Letters*, III, No. 562, p. 104), Vincent wrote: 'Gauguin is working on a very original nude woman in the hay, with some pigs. It promises to be very fine, and of great distinction.' The same sketchbook which contained studies for the *Portrait of Van Gogh Painting Sunflowers* also has a study for the pig in the lower left of the present picture (p. 83). Gauguin continued to use Breton costumes for paintings executed in Arles: as well as this 'memory' image of the woman in the hay, Breton peasants are used in the *Wine-Harvest at Arles* (W.304). The nude seen from the back, with her left arm outstretched, bears some resemblance to the nude woman in the foreground of Delacroix's *Death of Sardanapalus*, but there are also close analogies with some of Degas's nudes (e.g. Lemoisne 848). Compare the related water-colour (No. 282) and also *Woman in the Waves* (No. 17).

Lent from the Stavros S. Niarchos Collection
Plate 14a

17 Woman in the Waves

Canvas, 36¼ × 28¼ (92 × 72)
Signed and dated lower centre: *P. Gauguin 89*
COLL: Vente Gauguin, 23 February 1891 (14) as *Une Ondine* (320 frs.), bought by M. Jeanson; Gustave Fayet; Wilhelm Hansen; sale, 12 December 1927 (lot 103); Leicester Galleries, London, sold to Mr. and Mrs. Frank Ginn, Cleveland, 1929.
EXH: Café Volpini, Paris, 1889 (44) as *Dans les vagues*; *Salon d'Automne*, Paris, 1906 (25) as *L'Ondine (Bretagne)*
LIT: W.336

One of Gauguin's most compulsive images: he frequently re-used this pose, in *Nirvana*, for example (No. 55), in a fan (W.338), in two wood reliefs, *Les Ondines* and *Soyez mystérieuses*, and even in Tahiti (see background of *Arii Matamoe* of 1892, W.453). The frontispiece of the catalogue of the Café Volpini exhibition has a drawing by Gauguin, *aux Roches noires*, in which this nude and the seated nude on the left of the Cairo picture (No. 18) appear. This would suggest that both paintings were executed in the earlier part of 1889, the more so as the present one must be the picture *Dans les vagues*, exhibited *chez* Volpini. The symbolic and sexual overtones in this image (as well as in *Woman in the Hay*, No. 16) deserve examination; both nudes clearly have affinities with Degas, but Gauguin's search for a more emotive content gives them a new meaning. The decorative treatment of the waves may derive from Hiroshige (cf. a painting of 1888, *La Vague*, W.286), but the small brushstrokes which Gauguin uses, both in the sea and in the modelling of the nude, show that he still remained to a large degree what he continued to call himself: 'an Impressionist'.

Lent by Mr. and Mrs. W. Powell Jones, Ohio
Plate 14c

18 Two Women Bathing (Life and Death)

Canvas, 36¼ × 28¾ (92 × 73)
Signed and dated lower left: *P. Gauguin 89*
COLL: Dr. Edvard Brandes, Copenhagen; Schusterman, Paris; Mohammad Mahmoud Khalil; bequeathed in 1960 to the United Arab Republic, Cairo
EXH: *Den Frie Udstilling*, Copenhagen, 1893 (147)
LIT: W.335 and W.331; H. Rostrup, 'Gauguin et le Danemark', *G.B.A.*, March 1956, p. 81

These two Degas-inspired nudes, like those in Nos. 16 and 17, are given new meaning by Gauguin. The seated figure began as a pastel study from life (W.334), but already with a definite purpose in mind: the fingers stuck in the ears and the apparent yawning are not just the expression of a rather bored and tired model. In a pastel and water-colour (No. 317), the figure becomes more pictorially Eve, by the presence of the tree and the serpent, which she refuses to listen to. This was exhibited *chez* Volpini in 1889 as *Eve-aquarelle* when it apparently carried an inscription: 'Pas écouter li . . . li . . . . menteur', and one critic asked whether Eve really spoke the serpent's language. In the Cairo painting, the same figure appears against *Les Roches Noires*, the Black Rocks near Pont-Aven which carried strong superstitious associations for the local inhabitants. It is as if the Eve figure has become a *mortified* modern, resisting the evil spirits and beguiling voices of the Black Rocks. Her companion is much more the *living* Degas-like model engaged in drying herself after bathing. In fact the contrast between the dead and the living is made clear in a review of the Copenhagen exhibition of 1893 (quoted Rostrup *op. cit.* and Wildenstein under No. 331) where the description of the colour of the hair of 'Life' ('cinnabar red') and of 'Death' ('sky blue') clearly refers to the Cairo picture. It was exhibited in Copenhagen in 1893 as *Life and Death*. Thus far has Gauguin moved from Degas's naturalism towards his own pictorial symbolism. It is significant that the figure of 'Life' (for which a pastel study exists) was never repeated by Gauguin, whereas the figure of 'Eve' or 'Death' became, like that of the *Woman in the Waves* (No. 17), one of his stock-images.

Lent by the Mohammad Mahmoud Khalil Museum, Cairo
Plate 15a

19 Nude Breton Boy

Canvas, 36⅝×29 (93×74)
Signed and dated lower right: *89 P Gauguin*
COLL: Mette Gauguin, given by her to the Danish sculptor Willie Wulff; Flechtheim sale, Berlin, 5 June 1917 (lot 136); J. Johannsen, Bergen; Private Collection, Basle; Van Deventer, Holland; Van Wisselingh, Amsterdam; Wildenstein, New York
LIT: W.339

Almost certainly painted at much the same time as Nos. 17 and 18 (compare the technique with No. 17). It may even be *Le Modèle Bretagne* exhibited at the Café Volpini in June 1889. The flowers in the upper part (Cézanne's wallpaper, as it were, transferred outdoors) are reminiscent of those used in the background of the *Self Portrait: Les Misérables* (No. 14), where Gauguin described their presence as symbolizing a young, pure girl. The same vulnerability and innocence characterize this nude boy (cf. the group of young boys bathing of 1886), while the style of the painting shows the stronger influence of Cézanne than the more schematic *Boys Fighting* of 1888 (No. 9). The fluctuations in Gauguin's stylistic development during the period from 1888–90 are very marked, but throughout Cézanne's example provides a continuous, linking thread. The high viewpoint (cutting out the horizon and the sky), the consequent flattening of space, and the cut of the figure are all reminiscent of several studies by Degas of adolescent girls lying in the grass (e.g. Lemoisne 696, 697).

Lent by the Wallraf-Richartz Museum, Cologne
Plate 15b

20 Hay-making

Canvas, 36¼×28¾ (92×73)
Signed lower right: *P. Gauguin 89*
COLL: Vollard (?); Dr. Frizeau, Bordeaux; Samuel Courtauld, London (1923)
LIT: W.352

One of two hay-making scenes painted by Gauguin at Pont-Aven in July 1889 (the other is *La Moisson Blonde*, collection Mme Huc de Monfreid; W.351). A preliminary drawing for this last is exhibited (No. 49). A sheet of studies for the Courtauld picture appeared in a sale at the Galerie Charpentier, 21 June 1960 (lot 19). A connected water-colour study is in the Albertina, Vienna. The increasing schematization (see the landscape elements and the foreground oxen) may be compared with the more naturalistic hay-making scene of 1888 (Musée du Louvre; W.269).

Lent by the Courtauld Institute of Art, London
Plate 18b

21 La Barrière

Canvas, 36¼×28¾ (92×73)
Signed and dated lower left: *P. Gauguin 89*
COLL: Daniel de Monfreid; Mme Huc de Monfreid; Henri de Monfreid
LIT: W.353; Chassé 1955, pp. 60–61

When this landscape was first exhibited in 1923, it was called *Paysage du Pouldu*. Chassé, on the other hand, refers to the landscape around the studio which Gauguin frequently used at Les Avens (a little outside Pont-Aven): 'On y trouve, en particulier, des barrières tout à fait semblables à celles qui apparaissent dans *La gardienne de porcs* ou dans *Bonjour, Monsieur Gauguin*'. A pastel study for the peasant girl exists (Rewald, *Drawings*, No. 11). Compare a similar motif painted by Sérusier (No. 195).

Private Collection, Zürich
Plate 19b

22 La Gardeuse de Porcs (The Swine-Girl)

Canvas, 28¾×36¼ (73×92)
Signed and dated lower right: *P. Gauguin 89*
COLL: Vente, Gauguin, 23 February 1891, lot 9, bought by Natanson (250 frs.); acquired by the present owner's father before 1914.
LIT: W.354

The peasant-girl is close to the one in the previous picture. The treatment of the landscape—a series of interlocking jig-saw-like areas—and the simplified, somewhat flattened, shapes of the trees in the background, clearly show Gauguin's movement away from Impressionism. Even vague echoes of Millet in the pastoral mood (and Gauguin wrote on Millet in *Le Moderniste* of 1889) are subordinated, as they were not in the landscapes of 1886 and 1888, to this increasingly conceptual view.

Private Collection, London
Plate 19d

23 La Belle Angèle

Canvas, 36¼×28¾ (92×73)
Signed, dated and inscribed lower left: *P. Gauguin 89 La Belle Angèle*
COLL: Vente Gauguin, 23 February 1891, lot 3, bought by Degas (450 frs); Vente Edgar Degas, 26–27 March 1918, lot 42, bought by Vollard (3,200 frs), who gave it to the Musée du Luxembourg in 1927; transferred to the Louvre, 1929
LIT: W.315; Chassé 1921, pp. 24 and 60; Chassé 1955, pp. 58–60

The sitter is Mme Angèle Satre, who kept a small café next door to the Pension Gloanec and whose husband later became Mayor of Pont-Aven. Mme Satre reported to Chassé in 1920 how Gauguin told her husband that he wanted to paint her portrait. Sittings were arranged, and after each one, Gauguin would cover the picture, refusing to show it to her. When he considered the portrait finished and wished to make her a present of it, she could only exclaim 'Quelle horreur!' Gauguin was very disappointed, considering it one of the best portraits he had ever done.

The sittings must have taken place in August, for on 5 September 1889, Theo van Gogh reported to Vincent: 'Gauguin has sent me some new canvases . . . one . . . is a really fine Gauguin. He calls it "La Belle Angèle". It is a portrait put down on the canvas like the big heads in the Japanese *crépons*; there is the bust-portrait with its outlines and then the background. It is a Breton woman, seated, the hands folded, black dress, lilac apron, and a white ruff; the outlines are gray and the background of a beautiful blue lilac with pink and red flowers. The expression of the head and the attitude are very well found. The woman is somewhat like a young cow, but there is something so fresh in it, and then again something so countrified, that it is very pleasant to see' (Van Gogh *Letters*, III, T16, p. 551).

The implacability of the sitter and the chosen pose (frontal, with hands loosely held) gives the portrait a curious affinity with Holbein. Compare the *Portrait of Anne of Cleves*, which was copied by the young Degas (Lemoisne 80). It is not surprising that Degas should have admired and bought Gauguin's portrait. It has been said that the Peruvian idol was added later, as a caricature of Mme Satre's husband. Although Theo van Gogh doesn't specifically mention the pot in his letter quoted above, this is hardly likely. The paint surface is very thin and there are no signs of pentimenti. It could rather be simply a reflection of Gauguin's love of exotic objects (and he had spent four years of his childhood in Peru).

Lent by the Musée du Louvre, Paris
Plate iii

24 The Willows

Canvas, 36¼×28¾ (92×73)
Signed and dated lower right: *P. Gauguin 89*
COLL: Mette Gauguin, Copenhagen; Halfdan Nobel Roede, from whom acquired by the National Gallery, Oslo in 1913
LIT: W.357

Probably painted in September 1889. The three peasant girls all wear Le Pouldu costume. Compare the closely related gouache in the Whitworth Art Gallery, University of Manchester (No. 50).

Lent by the National Gallery, Oslo
Plate 21a

25 Still-life

Canvas, 19¼×21⅝ (49×55)
Dedicated and dated lower right: *A la comtesse de N. Miss 89*
COLL: Comtesse de Nimal; Etienne Bignou; Mrs. Chester Beatty; Reid and Lefevre, London; Mrs. Margaret Thompson Biddle, sale Galerie Charpentier, Paris, 14 June 1957 (lot 20); Sir Robert Adeane; Sotheby, 28 June 1961 (lot 87).
LIT: W.378

In letters to Schuffenecker and Bernard (*Lettres*, LXXXIX and XC) written from Le Pouldu in October 1889, Gauguin tells how he had met a Countess and her daughter (the latter a painter, who had begun to paint 'dans notre sens'). The Countess had influential friends in Paris, among them Rouvier, the Finance Minister, whom she would persuade to buy Gauguin's sculpture, *Soyez Amoureuses* (Boston Museum of Fine Arts) which he was then working on. But nothing further is heard of this mysterious Countess and this still-life, dedicated to her, remains the only tangible record of her existence. The dog in the background appears in several paintings of this period: e.g. *Bonjour Monsieur Gauguin* (No. 31).

Lent by Terence Kennedy, Esq., East Grinstead
Plate i

26 Le Christ Jaune

Canvas, 36¼×28¾ (92×73)
Signed and dated lower right: *P. Gauguin 89*
COLL: Émile Schuffenecker; Gustave Fayet; Paul Rosenberg, Paris; looted by the Germans during the 1939–45 war; recovered and sold to the present owner in 1946
EXH: *Salon d'Automne*, Paris, 1906 (12)
LIT: W.327; Octave Mirbeau, *Echo de Paris*, 16 February 1891

By the late summer of 1889, Gauguin had become disenchanted with Pont-Aven: too many artists had discovered it. He paid at least one visit to Le Pouldu, a more inaccessible village further down the coast, before finally settling at the inn run by Marie Henry on 2 October 1889. His restlessness and discontent were increased by the news he received from Paris about his recent pictures (presumably the batch sent to Theo Van Gogh in early September, which included *La Belle Angèle*). Theo Van Gogh himself disliked them and Degas, too. In several letters, Gauguin curses both of them—and others—for failing to appreciate his recent work.

Increasingly, therefore, his mood of depression, his feeling of isolation, and his sense of betrayal penetrated the works which he produced in the autumn of 1889. To express this, he painted three pictures which take their point of departure from the Passion of Christ: the Crucifixion, the Three Maries, and the Agony in the Garden. But each is closely related to the Breton scene. The figure of Christ in *Le Christ Jaune* is based on a wooden, polychrome crucifix in the chapel of Trémalo, near Pont-Aven. The background is also Pont-Aven, with the village and the Colline Sainte-Marguerite. Thus Gauguin sets his own misery and suffering within the landscape which he had come to know so well, and emphasizes it further by using a Breton crucifix as his *point de départ*. (The drawing, Rewald, *Drawings*, No. 19, is clearly made from the sculpture; whereas the water-colour study, Rewald, *Drawings*, No. 20, is almost certainly done *after* his own painting.) The two seated peasant women on the left are taken from the *Vision after the Sermon* of September 1888, where they appeared in the background (upper left); here, they are given much more prominence—another instance of Gauguin making continued use of his stock of poses.

Bernard was also producing a series of religious pictures during this same period, but his were more an attempt to reinterpret the traditional iconography, being already a devout Catholic, whereas Gauguin used religious subject-matter to express his own state of mind.

The *Yellow Christ* was probably begun at Pont-Aven in September 1889 and finished at Le Pouldu. Part of the painting reappears in the background of the *Self-Portrait* (see No. 29).

Lent by the Albright-Knox Art Gallery, Buffalo
Plate 16

27 Le Christ Vert (Le Calvaire Breton)

Canvas, 36¼×28¾ (92×73)
Signed and dated lower left: *P. Gauguin 89*
COLL: Chavasse; Boussod and Valadon, Paris; Ambroise Vollard, Paris; Anon. Sale, 2 December 1899 (lot 11); Anon. Sale (coll. A. K.[ann]), 2 May 1900 (lot 22); Fabre; Dr. J. Souliès, sale 14 November 1921 (lot 35); Fabre; Joseph Brekpot; acquired in 1922 by the Musées Royaux des Beaux-Arts de Belgique.
EXH: *Salon d'Automne*, Paris, 1906 (156)
LIT: W.328; Chassé, 1955, p. 52 and pls. IX and X.

As in the *Yellow Christ* (No. 26), Gauguin made use of a local source, this time a Romanesque stone carving, the Calvary of Nizon, near Pont-Aven. (This has ironic overtones, as it was the curé at Nizon who refused Gauguin's gift of *The Vision after the Sermon* to his church in September 1888). But he has placed it against the coast at Le Pouldu, the coast where, from the large studio which he and De Haan shared in October 1889, he observed terrific storms for ten successive days. In a letter of 16 November 1889 to Schuffenecker (*Lettres*, XCIV), Gauguin announced: 'Je suis en train de monter un rude calvaire.'

No preliminary drawings exist for this painting, but notes on one of Gauguin's visiting-cards (Malingue, *Lettres*, pp. 330–1) which were found among the papers of the symbolist poet and art critic, Albert Aurier, clearly refer to the *Green Christ*. These show a pattern of involved symbolism which may conceivably owe something to Aurier himself. The primitive, frontalized Breton carving sets the tone of the composition, the simplified modelling and the play of slow heavy curves being echoed in the coast, the cows, the figure of the man with the rake, and, above all, in the stylized clouds. The peasant woman in the foreground, however, strikes a different note: her strong contrapposto position, with the weight and folds of her clothes clearly felt, suggests an Old Master prototype, while the modelling again echoes Cézanne in colour and brush stroke. Another Old Master prototype must lie behind the pose chosen by Gauguin in the third painting inspired by traditional Christian iconography, *Christ in the Garden of Olives* (Norton Gallery, West Palm Beach; W.326) which also dates from November 1889.

During his last years in the South Seas, Gauguin produced four woodcuts (Guérin, 68–71) which are based on memories of Brittany. One of them, *Le Calvaire Breton* (Guérin, 68) reproduces the Calvary group (in reverse), without the Breton peasant woman or the sheep in the foreground. A related pen and wash drawing, entitled *Les Saintes Images* is illustrated on p. 105 of the MS of *Avant et Après* (see Rewald, *Drawings*, No. 122).

Lent by the Musées Royaux des Beaux-Arts de Belgique, Brussels
Plate 17

28 The Blue Fruit Dish

Canvas, 9×11¾ (23×30)
Signed upper right: *P Go*
COLL: Marie Henry, Le Pouldu; Armand Parent, from whom bought by Bernheim-Jeune, Paris, 2 March 1925, and sold to P. M. Turner, London (The Independent Gallery), 19 March 1925; R.A. Peto
LIT: W.403; Chassé, 1921, pp. 46, 61, 64; Chassé, 1955, p. 73

Gauguin and Meyer de Haan settled at the inn of Marie Henry at Le Pouldu on 2 October 1889. They quickly transformed the inn with their decorations, most of them painted on wood. Three of those by Gauguin are dated 1889—*Portrait of De Haan* (W.317), *Self-Portrait* (W.323) and *Jeanne d'Arc* (W.329). There is every reason to conclude that the decorations were completed by December. On the walls of the living room were hung pictures painted on cardboard, lithographs on yellow paper, and a small canvas representing two or three green apples in a blue fruit dish—the picture here exhibited. Although the painting is dated 1890 in the list of photographs of works by Gauguin which belonged to Marie Henry (No. 5), it more probably belongs to the last two months of 1889. Sérusier later reported to Chassé (1955, p. 50) that Gauguin would frequently exclaim when about to paint a still-life of fruit: 'Allons faire un Cézanne.'

Lent by Mrs. R. Peto, London

29 Self-Portrait with the 'Yellow Christ'

Canvas, 15×18⅛ (38×46)
Unsigned
COLL: Mme Marie-Jeanne Gloanec, Pont-Aven; bought from her in 1903 by Maurice Denis
LIT: W.324; Maurice Denis, *Théories*, 1920, pp. 269–70.

Maurice Denis, who owned this self-portrait, wrote: 'Strongly inspired by Cézanne's technique, it is first of all a balanced composition: the distribution of the shadows and the colours, the light and shade, assure me that the artist intended to make, not a fragmentary study, but a picture.' But this formal balance is overlaid by a strong, emotive content. In scrutinizing himself through the mirror—examining his physical reality without apparent religious or symbolical overtones—Gauguin has added in the background two further self-portraits, two fragments of experience, two images of despair. The first, a fragment of the *Yellow Christ*, the image reversed because seen through the mirror; the second, a self-portrait pot, which he had executed in the early months of 1889, but which was painted from a photograph sent to him by Bernard in November 1889 (see No. 73). It is painted directly from the photograph (the image is not reversed), but Gauguin tries to simulate the reality of the pot by suggesting a shelf or ledge on which it appears to rest. These two images—the Crucified Christ and the despairing, isolated artist—echo his intense mood of depression in November 1889 and there is every reason to believe that the picture was executed at Le Pouldu during this month. The *Self-Portrait with Halo*, which is dated 1889, would appear to be a stylized interpretation of the present self-portrait.

Lent by the family of Maurice Denis
Cover

30 L'Homme au Bâton (Old Man with a Stick)

Canvas, 27½×17¾ (70×45)
Unsigned
COLL: Sir Joseph Duveen, who gave it to the Petit Palais in 1920
LIT: W.318; Chassé, 1955, p. 71 (note)

According to Chassé (information from Marie Henry and Dr. Palaux), the sitter is an old beggar known as Le Capitaine, who was Marie Henry's handyman. The portrait was most probably painted during Gauguin's first stay at the inn (October 1889 to early February 1890). Compare the treatment of the hands with those of the seated peasant in the left foreground of the *Yellow Christ* (No. 26). The simple, direct, sympathetic treatment of the old man reminds one of Van Gogh. Gauguin must have felt a common bond with this old beggar, one of shared suffering and resignation; compare his letter to Bernard of November 1889: 'Let them study attentively my last pictures (if they really have a heart capable of feeling) and they will see how much resigned suffering is there. Is a human cry nothing then?' (*Lettres*, XCII).

Lent by the Musée de la Ville de Paris, Petit Palais

31 Bonjour Monsieur Gauguin

Canvas, 36⅝×29⅛ (93×73)
Dated and inscribed lower right: *89 Bonjour M. Gauguin*
COLL: Gauguin sale, 18 February 1895, lot 40 (410 frs), bought in; acquired by Schuffenecker after the sale (according to Rotonchamp, *Gauguin*, 1925, pp. 138, 155); Bauchy; Horacio Echevarrieta
EXH: *Œuvres récentes de Gauguin*, Galerie Durand-Ruel, Paris, 1893 (42)
LIT: W.322; Chassé, 1921, pp. 48–50; Chassé, 1955, p. 74; M. Malingue, 'Du nouveau sur Gauguin', *L'Œil*, July–August 1959, p. 38.

This picture was long believed to be the one which hung in the living-room at Marie Henry's inn, stuck (with white lead) to the upper panel of the door opening into the hall. This, however, is another, smaller version (W.321; Count Podgoursky Collection, Texas) which fits the description given in the list of photographs of Gauguin's work owned by Marie Henry (Malingue, *loc. cit.*). The Prague canvas was probably painted first: the stylized, decorative treatment of the storm-clouds clearly reflect Gauguin's experience of the storms which he refers to in several of his letters of October 1889, while the dog is the same animal that appears in the still-life dedicated to the Comtesse de Nimal, painted in the same month. The whole mood of the picture reflects Gauguin's depression at this period, the title being an ironic comment on the self-confident, arrogant image which Courbet made of himself in the picture at Montpellier (Gauguin had seen this on his visit to the Bruyas Gallery with Van Gogh in December 1888). For a study of the peasant-woman, see No. 54.

Lent by the National Gallery, Prague
Plate 1

32 Caribbean Woman with Sunflowers

Wood, 26×21¼ (64×54)
Unsigned
COLL: Marie Henry, Le Pouldu; John Quinn
LIT: W.330; Chassé, 1921, pp. 40, 48; Chassé, 1955, p. 74; Gray, 1963, pp. 208–9

This panel originally hung beneath the *Bonjour M. Gauguin* in the hall of Marie Henry's inn. It struck the only exotic note in the whole scheme of decoration. Compare the wood sculpture, *La Luxure* (No. 67).

Lent by Dr. and Mrs. Harry Bakwin, New York
Plate 20b

33 Portrait of Marie Derrien

Canvas, 25⅝×21⅝ (65×55)
Signed and dated lower right: *P Go 90*
COLL: Bernheim-Jeune, Paris; Leicester Galleries, London; Chester H. Johnson Gallery, Chicago; Joseph Winterbotham, Chicago
LIT: W.387

Long assumed to be a portrait of Marie Henry (compare No. 128, by De Haan), the sitter is now said to be Marie Derrien, known as Marie 'Lagadu', which means 'Black Eyes' in Breton dialect. She was also painted by Sérusier (see No. 191). In his portraits and still-lifes, Gauguin often acknowledges his debt to

Cézanne: here, he proclaims it. The pose and treatment of the sitter recall some of Cézanne's portraits of his wife. The background is in fact the famous still-life by Cézanne (Venturi 341) which Gauguin owned and about which he wrote to Schuffenecker (who offered to buy it): 'The Cézanne which you ask about is an exceptional pearl and I have already refused 300 frs. for it. Only in absolute necessity will I part with it after my last shirt.' (*Lettres*, LXV, June 1888.)

Lent by the Art Institute, Chicago (Joseph Winterbotham Collection)
Plate 23b

34 Harvest: Le Pouldu

Canvas, 29×36½ (73·7×92·7)
Signed and dated lower right: *P. Gauguin 90*
COLL: A. Vollard; bought from him by C. Maresco Pearce, London, in 1912
LIT: W.396

From February to June 1890, Gauguin was in Paris. He returned to Brittany about 20 June; in mid-July, he spent some time at Pont-Aven, but he lived mostly at Marie Henry's inn. The present landscape was painted at Le Pouldu in August–September. The stylizations have now become much more marked: notice the 'Art Nouveau' shapes of the reaped corn in the foreground and the treatment of the distant promontory. This same landscape was used as the backcloth to the *La Perte du Pucelage* (No. 36), where the stylization is carried a step further.

Lent by the Executors of the late C. Maresco Pearce
Plate 28a

35 Farmyard near Le Pouldu

Canvas, 28¾×36¼ (73×92)
Signed and dated lower right: *P Gauguin 90*
COLL: Ambroise Vollard, Paris
LIT: W.394; Chassé, 1955, p. 83

Only some half-dozen landscapes were painted by Gauguin during his 1890 stay in Brittany (*circa* 20 June to early November). He was too preoccupied with his plans for leaving Europe to devote much time to painting. Already, in this splendid landscape (painted, according to Chassé, in the hamlet of Kersulec), there are more than faint announcements of his Tahitian palette. Compare the same motif treated by De Haan (No. 126).

Lent by Mr. and Mrs. Emery Reves
Plate V

36 La Perte du Pucelage

Canvas, 35×52 (90×130)
Unsigned
COLL: Gauguin sale, 18 February 1895, lot 42 (as *Nu*); Comte Antoine de La Rochefoucauld, Paris; Methey, Paris; Silbermann Galleries, New York
LIT: W.412; Denys Sutton 'La perte du pucelage by Paul Gauguin', *Burl. Mag.*, April 1949, pp. 103–5; Chassé, 1955, pp. 87–88

Gauguin's major attempt to produce a symbolist painting during the winter of 1890–91 when he frequented Symbolist literary circles in Paris: Moréas, Morice, Aurier, Mirbeau and Mallarmé. The symbolic content is interpreted by Rotonchamp (*Gauguin*, 1906, pp. 71–72) as a girl yielding to her physical desires, represented by the fox, an Indian symbol of lasciviousness, whose paw rests on her heart. Compare the similar fox symbol in the wood-relief of autumn 1889, *Soyez amoureuse*, and in the sculpture, *La Luxure* (No. 67). The model was Juliette Huet, Gauguin's mistress at this period, who gave birth to a daughter after his departure for Tahiti. Compare Bernard's *Madeleine au Bois d'Amour*, where the clothed figure has an almost Pre-Raphaelite purity. At virtually the same time as he painted *La Perte du Pucelage*, Gauguin copied Manet's *Olympia* in the Luxembourg Museum. But beyond Bernard and Manet, it is worth recalling that in 1882 Gauguin sculpted in low relief a nude seated in a landscape, combing her hair; apart from the similar conception of the nude dominating the foreground, there is a remarkable similarity in the treatment of the feet.

The landscape background is based on the Pouldu landscape of 1890 (No. 34); the figures to the right are interpreted, by Rotonchamp, not very convincingly, as a wedding procession with musicians. A drawing of the head of Juliette Huet and the fox once belonged to Octave Mirbeau, who wrote so enthusiastically about Gauguin in February 1891 (now collection of Mr. and Mrs. Leigh B. Block, Chicago).

Lent by Mr. Walter P. Chrysler, Jnr., New York
Plate 15c (detail)

37 Portrait of Slewinski

Canvas, 21¼×31⅞ (54×81)
Unsigned
COLL: Slewinski; Prince Matsukata
LIT: W.386; Chassé, 1921, p. 60; Chassé, 1955, p. 87; W. Jaworska, 'Gauguin, Slewinski, Makowski', in *Sztuka Y Krytyka*, 1957, Nos. 3–4, pp. 177–84

The Polish-born artist Wladyslaw Slewinski (1853–1918) came to Paris in 1888, meeting Gauguin in early 1889, who encouraged him to paint. In 1890, Slewinski visited Brittany. In May 1894, Gauguin, with Anna the Javanese, stayed at Slewinski's villa, Saint-Joseph, at Le Pouldu. Gauguin's portrait of him is frequently dated to this stay, but Mrs. Jaworska believes it was painted in 1890–91. The de-centralized composition, the sitter confronted with a bouquet of flowers, is very reminiscent of Degas's *Women with Chrysanthemums* (Lemoisne 125). Compare Slewinski's *Self-Portrait* (No. 258).

Lent by the National Museum of Western Art, Tokyo
Plate 5e

38 Still-life with Flowers and Fruit

Canvas on composition board, 16⅞×24¾ (43×63)
Unsigned
COLL: Given by Gauguin to the painter Gustave Loiseau in 1894; bought from Loiseau by Durand-Ruel, New York, October 1922; Mr. and Mrs. John T. Spaulding
LIT: W.406; Mark Roskill, 'An Unexpected Gauguin Discovery', *Bulletin of the Museum of Fine Arts*, Boston, LXII, No. 328, 1964, pp. 81–88

Roskill (*op. cit.*) has firmly established that this painting was executed during Gauguin's two months' convalescent period at Pont-Aven following his fight with a group of sailors at Concarneau on 25 May 1894, when he broke his ankle. The painter Gustave Loiseau used to visit Gauguin in his room and constantly admired this still-life. Gauguin finally presented it to him. Roskill has also pointed to the existence of a preliminary study (complete with careful colour notes) which has wrongly been assumed to be a copy by Loiseau of the painting. This study is included in the exhibition (No. 62).

Lent by the Museum of Fine Arts, Boston (Bequest of John T. Spaulding)
Plate 25b

39 Breton Girl Praying

Canvas, 25½×18⅛ (65×46)
Signed and dated lower right: *P Gauguin 94*
COLL: Gauguin sale, 18 February 1895, lot 46, as *Jeune chrétienne*, bought in (450 frs); possibly Schuffenecker; Meier-Graefe; Bernheim-Jeune, Paris, October 1907, sold to Alphonse Kann, January 1909; Frau Théa Sternheim sale, Amsterdam, 11 February 1919 (lot 1); Flechtheim Gallery, Berlin; Dr. Reber; Durand-Ruel, New York; Mrs. A. Kessler, London
LIT: W.518

One of Gauguin's more sentimental images to be compared with the treatment of religious subject-matter by Bernard, Denis, Filiger and Séguin. Compare the monotype, *L'Angélus en Bretagne*, dedicated to Roderic O'Conor (No. 65).

Lent by Mrs. N. L. McRoberts, Oakham
Plate 32b

40 Farm in Brittany

Canvas, 28¾ × 35⅞ (73 × 92)
Signed lower left: *P. Gauguin*
COLL: Ed. Simon-Wolfskehl, Frankfurt; Josef Stransky, New York; Adolph Lewisohn; Samuel A. Lewisohn, New York
LIT: W.526

A dated landscape of 1894 (W.527) shows part of the same motif: both bear the stamp of Gauguin's experience of Tahiti, kept alive even in Brittany by the fact that he continued to paint Tahitian subjects in the summer and autumn of 1894 (e.g. W.512, 513, 514, the last dedicated to Mme Gloanec).

Lent by the Metropolitan Museum of Art, New York (Bequest of Margaret S. Lewisohn, 1954)

41 Two Breton Peasant Girls

Canvas, 26 × 36⅜ (66 × 92·5)
Signed and dated lower left: *P. Gauguin 94*
COLL: Ambroise Vollard, Paris
LIT: W.521

As in the previous picture (No. 40), the treatment of the landscape, which becomes almost tropical in parts, and of the figures (particularly the peasant seen full-face) recalls the Tahiti works of 1891–93. The composition is marked by slower, gentler rhythms than are found in Gauguin's earlier Breton pictures.

Private Collection
Plate 31a

42 Nuit de Noël

Canvas, 28⅜ × 32⅝ (72 × 83)
Signed lower right: *P. Gauguin*
COLL: A. Vollard, Paris; E. Bignou, Paris
EXH: *Salon d'Automne*, 1906 (69) as *La Bénédiction des Bœufs*
LIT: W.519

Compare the two snowscapes (W.524 and 525). All three paintings may have been painted in Tahiti, perhaps in 1896, or even as late as 1899.

Lent by Sylvia Carewe, New York

43 Breton Girl

Chalk, 18⅞ × 12⅝ (48 × 32)
Unsigned
COLL: Jos. Hessel, Paris, bought from him, 9 November 1928, by Bernheim, Paris, and sold to Knoedler, 10 June 1929; bought by Sir William Burrell, 1936, and given by him to the Glasgow Art Gallery, 1944
EXH: *Paintings from the Burrell Collection*, Arts Council (Scotland), 1947 (31); *French Paintings of the 19th Century from the Burrell Collection*, Arts Council, 1950 (33)
LIT: Rewald, *Drawings*, No. 10 (illus.); Bodelsen 1964, fig. 10

A study for a figure in the painting, *Four Breton Women Talking*, now in the Bayerische Staatsgemäldesammlung, Munich, signed and dated 1886. The same pose is used in the ceramic vase (No. 70). Bodelsen (*op. cit.*) has shown how frequently Gauguin used the same poses in drawings, pastels, paintings, fans, ceramics and graphic works. Compare the lithograph (No. 63; Guérin, 4). The head and shoulders form the basis of the Bretonne seen in a landscape of 1888 (No. 11).

Lent by Glasgow Art Gallery and Museum (The Burrell Collection)
Plate 9a

44 Breton Girl Seated

Pastel and water-colour, 11⅞ × 16⅛ (30 × 40)
Unsigned
COLL: Ambroise Vollard; Lucien Vollard; gift of Lucien Vollard to the Musée National des Arts Africains et Océaniens
LIT: Bodelsen 1964, fig. 26

Bodelsen (p. 42) points out that this drawing grew from a sketch in the Hammer sketchbook, where the model is seen full-face. In the present drawing, she is seen in profile and as such is used in the painting now in the Laing Art Gallery, Newcastle (No. 3). She reappears in two ceramics: first, in a *Jardinière* (coll. Mlle Roseline Bacou) where she is seen full face, and secondly, with her head thrown back and more in profile perdu, on the lid of a stoneware jar (coll. Jacques Ulmann, Paris; Bodelsen, 1964, fig. 1). Thus, the same process of genesis (sketchbook to pastel) and the same extensive use of the pose may be observed here as in the previous drawing.

Lent by the Musée National des Arts Africains et Océaniens, Paris

45 Study of Nude Boy (recto)
Breton Peasant (verso)

Charcoal and coloured crayons, 23¾ × 16¼ (60·2 × 41·5)
Signed lower right (in black crayon): *P.G.*
COLL: Bequeathed by Raymond Koechlin to the Louvre (1934): RF23.342
EXH: *Dessins français du XIIIe au XXe siècles*, Bogota, Colombia, 1938 (43); *Gauguin*, Paris, Orangerie, 1949 (unnumbered); *Gauguin et le groupe de Pont-Aven*, Quimper, 1950 (15); *L'Ecole de Pont-Aven ou Hommage à Sérusier*, Quimper, 1958 (111); *Les coiffes bretonnes du XIXe siècle dans la Vie et dans l'Art*, Saint-Brieuc, 1963 (unnumbered)
LIT: *Recto:* Rewald, *Drawings*, No. 12 (illus); Bodelsen, 1964, fig. 125 and p. 176.
Verso: Bodelsen 1964, fig. 32 and p. 42

Bodelsen dates both recto and verso to 1886. The drawing of the standing peasant knitting doesn't reappear in any surviving painting (nor in any other medium), but Bodelsen sees the study of the head on the right of the sheet as the starting-point for a portrait-vase of a Breton girl (coll. Dagfin Werenskiold, Oslo; Bodelsen, fig. 33) which was modelled in the winter of 1886–87. Bodelsen also dates the drawing of the nude to 1886, but suggests (*op. cit.*, p. 176) that the contours were touched up and strengthened in 1888 when Gauguin used the pose for the painting of *Two Boys Bathing* (Kunsthalle, Hamburg, W.275).

Lent by the Musée du Louvre, Paris
Plates 9d and 9e

46 La Ronde des petites Bretonnes

Pastel, 8⅝ × 16⅛ (22 × 41)
Unsigned
COLL: Theo Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren
EXH: Theo Van Gogh collection, 1960 (42)
LIT: Bodelsen 1964, fig. 118

A study for the painting of the same title (W.251): that it is a study for, and not a drawing after, this painting is proved by the presence of colour notes (e.g. 'vert' on the right-hand figure) and by the fact that there are slight differences in the finished painting—there is more space between the central dancer and the one on the left (compare the arms, and the position of the joined hands) and minor differences in the headdress of the figure on the right.

The two figures to the right are sketched in a letter to Schuffenecker of 14 August 1888 (*Lettres*, LXVII; illustrated Bodelsen, fig. 132). The pastel and the oil-painting were thus executed in late July or early August 1888. It was almost certainly this drawing to which Gauguin refers in a letter to Bernard of mid-November 1888 (*Lettres*, LXXVIII) as 'le dessin de petites filles', which Bernard's mother believed to be hers, but which was one of two drawings which Theo Van Gogh had bought from Gauguin for 50 frs. (compare Vincent's reference to this episode—Van Gogh, *Letters*, III, 560, p. 102).

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)
Plate 9b

47 Portrait of Louis Roy

Crayon, 9⅞ × 7⅞ (26·5 × 20·5)
Signed lower right: *P.G.*
COLL: Galerie Dru, Paris; Dalzell Hatfield Gallery, Los Angeles; F. D. Heastand, San Francisco; sale Parke-Bernet, New York, 25 January 1956 (lot 32)

Little is known about Louis Roy. He was one of the exhibitors at the Café Volpini in 1889;

like Schuffenecker, he taught at the Lycée Michelet; and he was responsible for the printing of some of Gauguin's woodcuts. Gauguin dedicated two still-lifes to him (W.381 *bis* and *ter*) and may also have painted his portrait (W.317 *bis*). Compare the pencil drawing of him by Schuffenecker (No. 159).

Lent by Mr. and Mrs. Marvin Small, New York

48 Landscape with Cows and a Peasant

Water-colour, 10⅜×12½ (26·4×31·9)
Signed lower left: *P Go*
COLL: Marie Henry, Le Pouldu
EXH: Tokyo, Institute of Art Research, 1932; *Gauguin*, Art Institute of Chicago and Metropolitan Museum of Art, New York, 1959 (75)
LIT: W.343 *bis*; M. Malingue, 'Du nouveau sur Gauguin', *L'Oeil*, 1959, p. 38

Among a list of photographs which Marie Henry had taken of works Gauguin had left at her inn, No. 18 clearly describes the subject of this water-colour, but refers to it as oil on cardboard. The date of 1890 given in Marie Henry's list may be too late: there are drawings of cows in the sketchbook edited by René Huyghe (1952, pp. 164–5) which are related and which are datable to the summer of 1889.

Lent by Mrs. S. Kramarsky, New York

49 Bretonnerie

Pencil, 5½×7¼ (14×18·4)
Signed: *PG*
COLL: Louis Brouillon; bequeathed to Rheims, 1942
EXH: *Gauguin*, Galerie Charpentier, Paris, 1960 (74)

This study is closely related to the painting, *La Moisson Blonde* (W.351), probably executed in July–August 1889.

Lent by the Musée de Reims

50 En Bretagne

Water-colour with gold paint, 14¾×10¼ (37·4×26)
Signed, dated and inscribed lower left: *89 P Go En Bretagne*
COLL: Bought from the Leicester Galleries, London, in 1926
EXH: *Contemporary Water-colours and Drawings from the Whitworth Art Gallery, Manchester*, Arts Council, 1952–53 (25); *Drawings and Water-colours from the Whitworth Art Gallery, University of Manchester*, Arts Council, 1960 (89)

Clearly related to the painting in the National Gallery, Oslo (No. 24).

Lent by the Whitworth Art Gallery, University of Manchester
Plate 21b

51 Studies of Breton Boys

Pencil, 10¼×15¼ (26×38)
Inscribed lower middle in brown ink: *mon cher mons. s. mon mon cher Schuff.*
COLL: Émile Schuffenecker; Ambroise Vollard; gift of Lucien Vollard to the Musée National des Arts Africains et Océaniens, Paris
EXH: Not previously exhibited

Several studies of Breton boys, drawn in coloured crayons, appear in the Hammer sketchbook (cf. Bodelsen 1964, figs. 143 d, f, g, h). These were probably executed during Gauguin's first summer in Brittany. Similar boys appear in three paintings which date from 1888 (W.250, 255 and 256). The studies on the present sheet are more schematic than those in the sketchbook, with a strongly articulated contour. In style, they are close to the study of the *Breton Peasant and Dog* of autumn 1889 (No. 52). They are therefore more related to the boys who appear in two oils dating from the late summer and autumn of 1889 (W.367 and W.370, the latter, painted on panel, once forming part of the decoration at Marie Henry's inn).

The inscription, deliberately mock-formal, is to Schuffenecker, Gauguin's devoted and hospitable friend during these years (cf. the well-known *Portrait of the Schuffenecker Family* in the Louvre, which was executed during one of his stays in January 1889).

Lent by the Musée National des Arts Africains et Océaniens, Paris
Plate 9c

52 Breton Peasant and Dog

Charcoal, 20⅞×28 (53×71)
Unsigned, but inscribed with note: *hauteur os hanche*
COLL: Ambroise Vollard, Paris
EXH: *Gauguin*, Galerie Charpentier, Paris, 1960 (60); *Gauguin*, Haus der Kunst, Munich, 1960 (84; illus.); Mannheim, 1964 (121)

The seated woman is a study for the painting, *The Sea-weed Gatherers* (Folkwang Museum, Essen; W.349) executed in the autumn of 1889. The studies of the dog are first ideas for the animal which appears in the same painting.

Private Collection, Paris
Plate 20d

53 Two Breton Girls

Pastel on cardboard, 29⅜×20 (74·5×51)
Signed upper right: *P.Go.*
COLL: Auctioned just after the 1914–18 war at the Galerie Georges Giroux, Brussels; Edmond Odry, Brussels; Englebert, Liège; Palais des Beaux Arts, Brussels; sold to the present owner's father in 1937
EXH: *Gauguin*, Palais des Beaux Arts, Brussels, 1930; *Kunstnerforbundet*, Oslo, 1955 (22)
LIT: W.341

This pastel drawing is a study for the painting now in the National Museum of Western Art, Tokyo (W.340). The many pinholes in the corners of the sheet point to its use as a working drawing (only the enlarged feet of the two girls were added in the painting). The girls wear Le Pouldu costume (cf. A. S. Hartrick, *A Painter's Pilgrimage*, Cambridge, 1939, p. 30). The sentimental, picturesque elements inherent in the situation are subordinated to a search for simple, expressive shapes. Compare another pastel executed at much the same period (W.346).

It is most unlikely that this pastel is identical with lot 15 in Gauguin's sale of 18 February 1895, *Piti Teina* (*Deux Sœurs*) which was bought for 430 frs. by the Polish painter, Slewinski. Gauguin would hardly have given a Tahitian title to a Breton work of 1889. Moreover, the price of 430 frs. is related to the prices of other paintings: a pastel drawing would never have brought such a sum in 1895.

A related version (ex-Vollard collection; 8×10¼ in.) was sold at Sotheby's, 25 November, 1959 (lot 82).

Private Collection, London
Plate 21c

54 Breton Woman at Le Pouldu

Water-colour on silk, 7¼×4⅛ (18·3×10·5)
Signed lower right: *P. Gauguin*
COLL: Ambroise Vollard, Paris
LIT: Rewald, *Drawings*, No. 18

A study for the peasant girl in *Bonjour M. Gauguin* (No. 31). The pose of the figure is identical in both, but the landscape elements differ—neither the tree-trunks nor the wooden stile appear in the water-colour and the position of the distant house has been changed. The total effect is more simplified, linear and decorative.

Gauguin often used silk as a support: see the two versions of the *Washerwomen at Arles* (Rewald, *Drawings*, Nos. 16 and 17), and *Nirvana* (No. 55).

Lent by M. Daniel Wildenstein, New York
Plate 21d

55 Nirvana: Portrait of Meyer de Haan

Oil and turpentine on silk, 8×11⅜ (20×29)
Signed, on the sitter's right hand: *Gauguin*
Inscribed lower right: *Nirvana*
COLL: Francesco Durrio, Paris; Walter Geiser, Basle; Wildenstein, New York
LIT: W.320; Rewald, *Drawings*, No. 25 (illus.)

The Dutch artist, Meyer de Haan (1852–95), met Gauguin in Paris in early 1889. By June of that year, they were together at Pont-Aven and the following October moved to Marie Henry's inn at Le Pouldu. This portrait, in which Gauguin makes use of the two nudes in the drawing *Aux roches noires* (cf. Nos. 17 and 18), must have been painted soon after their arrival at Le Pouldu. For a discussion of the symbolism, see the Introduction.

Lent by the Wadsworth Atheneum, Hartford, Connecticut (The Ella Gallup Sumner and Mary Catlin Sumner Collection)
Plate 4c

56 Portrait of Meyer de Haan

Gouache, 6½×4½ (16·5×11·5)
Unsigned
COLL: Ambroise Vollard, Paris
EXH: *Gauguin et ses amis*, Galerie Kléber, Paris, 1949; *Gauguin*, Galerie Charpentier, Paris, 1960 (57); *Gauguin*, Haus der Kunst, Munich, 1960 (85); *Gauguin*, Belvedere, Vienna, 1960 (21; illus.)
LIT: Denys Sutton, 'The Paul Gauguin Exhibition', *Burl. Mag.*, 1949, pp. 283–6

A study for the painting (David Rockefeller collection, New York, W.317), probably executed in November 1889 as part of the decorations at Marie Henry's inn. It acted as a pendant to Gauguin's *Self-Portrait with Halo* (Chester Dale collection, National Gallery, Washington, W.323), 'where the halo, the serpent, and the apples suggest a composite effect designed to represent Gauguin as Lucifer, the fallen angel' (Sutton, *op. cit.*, p. 284). The presence of Milton's *Paradise Lost* in the present portrait suggests a similar preoccupation with Satanism, while Carlyle's *Sartor Resartus* introduces the concept of the God-like.

This portrait of De Haan was used in *Contes Barbares* of 1902 (Folkwang Museum, Essen), with cloven feet added. Compare also the woodcut (Guérin 53).

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate 4b

57 Sheet of studies

Pencil, 11½×7⅜ (29·3×18·7)
COLL: Louis Brouillon; bequeathed to Rheims, 1942

The three studies of heads on this sheet were drawn in Tahiti during Gauguin's first visit there (1891–93). Related studies are reproduced in Rewald, *Drawings*, Nos. 32–34.

Lent by the Musée de Reims

58 Les Folies de l'Amour

Gouache, diameter 10½ (26·7)
Signed and dated, lower left: *P Go 1290* [sic]
Inscribed upper centre: *Les Folies de l'(Amour?)*
COLL: Marie Henry, Le Pouldu; Galerie Barbazanges, Paris; Wilhelm Hansen, Copenhagen; Mr. and Mrs. Justin K. Thannhauser, New York; Mr. and Mrs. John Rewald, New York; E. A. Silbermann Galleries, New York
EXH: *Gauguin: Œuvres inconnues*, Galerie Barbazanges, Paris, 1919 (21); Galerie Dru, Paris, 1923 (32); Kunsthalle, Basle, 1928 (164 or 165); Wildenstein, New York, April–May 1956 (60); Boymans Museum, Rotterdam, and Orangerie, Paris, 1958, *From Clouet to Matisse*, (171); Metropolitan Museum of Art, New York, 1959 (81); Haus der Kunst, Munich, 1960 (91)
LIT: Rewald, *Post-Impressionism*, p. 300 (illus.); Rewald, *Drawings*, No. 24 (illus.)

One of four similar designs. The second, *Vive Les Joies d'Amour*, is dated 18890 (for 1890); the third, a zincograph coloured by hand, is inscribed *Homis* [sic] *Qui Mal y Pense*; and the fourth was lot 106 (reproduced on the cover). Hôtel Drouot sale, 16 March 1959.

All four belonged to Marie Henry at Le Pouldu and all were presumably executed during the winter evenings of Gauguin's first stay there (early October 1889–early February 1890). The theme of love, jokingly presented, often with obscure symbols, makes them a light-hearted interlude between the two woodcarvings on the same theme (*Soyez Amoureuses* of September–October 1889 and *Soyez Mysterieuses* of the following autumn). The rounded shape common to all four suggests that they may have been designs for plates which were never carried out.

Lent by Mr. and Mrs. W. B. Dixon Stroud, Westgrove, Pa.

59 Pont-Aven landscape (recto)
Study of a Whippet (verso)

Pencil, 4¾×5⅝ (12×14·3)
Stamped (on verso) lower right: *P.G.*

The landscape study has several colour notes.

Lent by the M. R. Schweitzer Gallery, New York

60 Breton Landscape

Conté crayon, 6¼×6⅝ (15·8×16·7)
COLL: Part of Gauguin's sketchbook, *Documents Tahiti, 1891–92–93*
EXH: Galerie Guiot, Paris, May–June 1942 (5)

The drawing has many colour notes (like No. 59), but the motif doesn't appear in any painting.

Lent by Anthony d'Offay, London

61 Head of a Woman

Charcoal, with light blue and grey watercolour, 7½×10¼ (19×26)
COLL: Francesco Durrio, Paris
EXH: *The Durrio collection of works by Gauguin*, Leicester Galleries, London, May 1931 (32); *The John Witt Collection: Part I, European Schools*, Courtauld Institute Galleries, London, January–March 1963 (72)

The style of the drawing suggests that it must date from after the first Tahiti visit (1891–93) and that it therefore belongs to the last visit to Brittany in 1894. No related pose in a painting exists, but there are similarities to the right-hand figure in *Two Breton Peasant Girls* (No. 41). Compare the etching by Séguin, also of 1894 (No. 179).

Lent by Mr. and Mrs. John Witt, London
Plate 20e

62 Still-life with Flowers and Fruit

Black crayon, 9½×12¾ (24×32·4)
COLL: Gustave Loiseau; his studio sale, Hôtel Drouot, Paris, 27 April 1936, bought by Durand-Ruel; given by Durand-Ruel to John T. Spaulding, Boston; his bequest to the Museum of Fine Arts, Boston, 1948
LIT: Mark Roskill, *An Unexpected Gauguin Discovery*, Bulletin of the Museum of Fine Arts, Boston, LXII, No. 328, 1964, pp. 81–88

Roskill (*op. cit.*) has clearly shown that this drawing is a preliminary study (with colour notes) for the painting of 1894 (see No. 38).

Lent by the Museum of Fine Arts, Boston

63 Eleven Lithographs on Zinc

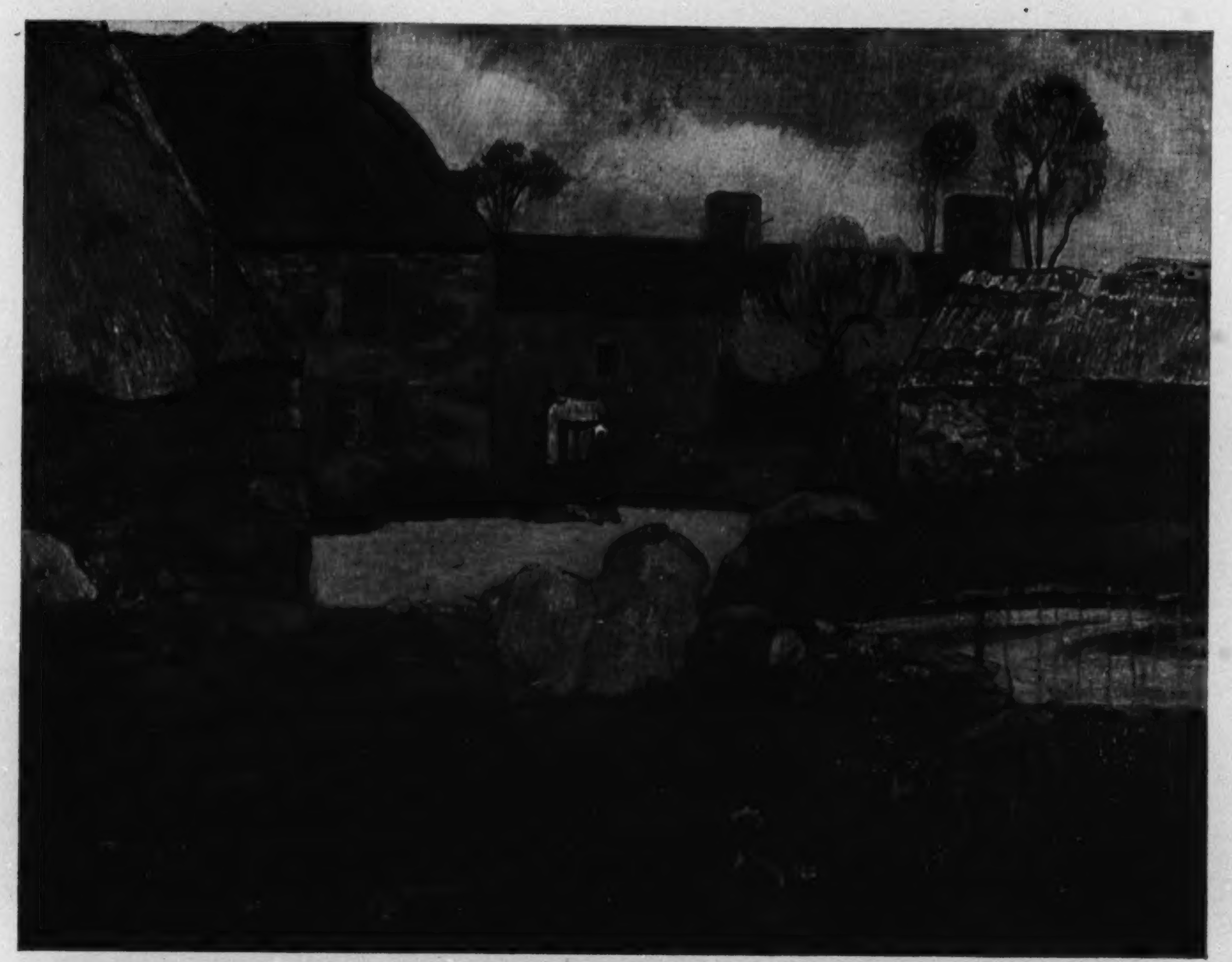
COLL: Carl V. Petersen; Helge Jacobsen, Copenhagen, given by him to the Royal Museum of Fine Arts, 1923

The catalogue of the exhibition of *Peintures du Groupe Impressioniste et Synthétiste*, held at the Café Volpini during the Paris International Exhibition of 1889, contained the following announcement: 'Visible sur demande. Album de Lithographies par Paul Gauguin et Émile Bernard.'

In the *carnet* edited by René Huyghe (1952); there are clear indications (p. 217) of Gauguin's preoccupations with lithographic materials—plates, crayons and ink—and with the printing. Eventually he chose a yellow wove paper and printed in black (with the exception of *Misères humaines* (G.5) which was printed in sanguine), the printing of not more than fifty sets being carried out by Ancourt. Several sets were issued in portfolios covered with marbled paper, the front cover having pasted on it the *Projet d'assiette*, cut down from the original sheet and worked over with water-colour.

Gauguin gave the original plates to Amédée Schuffenecker who in turn sold them to Ambroise Vollard about 1894. Vollard printed an edition on a 'Japanese' paper of European manufacture, which is inferior in quality to the first edition on yellow paper.

Plate v GAUGUIN Farmyard near Le Pouldu, 28¾ × 36¼ (35)



(i) Design for a Plate

Lithograph retouched with water-colour, 8⅝×8 (22×20)
Guérin 1

One of the few impressions coloured by hand and pasted on the cover of the series.

(i) (a) Design for a Plate

Compare (i). This is one of the edition printed by Vollard about 1894 on simili Japanese paper.

(ii) Pleasures of Brittany

7⅞×8½ (20×24)
Guérin 2

(iii) Bathers in Brittany

9⅝×7⅞ (24·5×20)
Guérin 3

(iv) Breton Women beside a Fence

6⅝×8½ (17×21·5)
Guérin 4

(v) Human Misery

11⅛×9⅛ (28·4×23·1)
Guérin 5

(vi) Washerwomen, Arles

8¼×10¼ (21×26)
Guérin 6

(vii) Dramas of the Sea, Brittany

7×8⅞ (17·6×22·4)
Guérin 7

(viii) Dramas of the Sea: A Descent into the Maelstrom

7⅛×10⅞ (18×27·5)
Guérin 8

(ix) Pastoral, Martinique

7¼×18⅞ (18·5×22·4)
Guérin 9

(x) Locusts and Ants: A Memory of Martinique

8⅜×10¼ (21·3×26)
Guérin 10

(xi) Old Women of Arles

7½×8¼ (19×21)
Guérin 11

Lent by the Royal Museum of Fine Arts, Copenhagen

64 Two Tahitian Girls

Monotype, 7¼×6½ (18·5×16·5)
Inscribed on mount lower right: *à l'ami Baven* [sic] *P. Go 1894*
COLL: Given to the English artist, Robert Bevan, during Gauguin's stay in Brittany (April–November 1894)
EXH: Not previously exhibited

A larger variant of this monotype (10¼×7⅞) is reproduced in Rewald, *Drawings*, No. 86 (wrongly described as a water-colour). The two women reappear (in reverse) as symbols of peace in the relief, *Peace and War* (Gray, 1963, No. 128).

Lent by R. A. Bevan, Esq., Colchester

65 L'Angélus en Bretagne

Monotype in colours, 10¾×12 (27·4×30·5)
Signed lower right: *P Go;* and dedicated on the mount, lower right: *For my friend O'Conor, one man of Samoa, P. Gauguin 1894.*
COLL: Vente Hôtel Drouot, 6–7 February 1956 (lot 17; illus. on catalogue cover)

Presumably executed in Brittany in the autumn of 1894. The central figure is related to the painting, No. 39. Roderic O'Conor was very friendly with Séguin and both were with Gauguin and Anna the Javanese when Gauguin broke his ankle in a fight with some sailors at Concarneau (25 May 1894). During, and after, his two months' convalescence at Pont-Aven, Gauguin executed several monotypes (cf. No. 64 dedicated to the English painter, Robert Bevan).

Lent by Mr. and Mrs. Marvin Small, New York

66 La Femme aux Figues
(Woman with Figs)

Etching, 10⅝×17½ (27×44·5)
Signed upper left, in the plate: *chez Séguin à St. Julien*; and upper left in crayon: *Séguin*
LIT: Guérin, No. 88; Malingue, *Gauguin*, 1948, illus. p. 67

Guérin (No. 88) and Malingue believe this etching to be by Séguin, and not Gauguin. Dr. Harold Joachim has argued the case for its attribution to Gauguin (see catalogue of the Gauguin exhibition, New York and Chicago, 1959, p. 76).

Lent by Herr E. W. Kornfeld, Berne

67 La Luxure (Lewdness)

Wood (oak), h. 27½ (70)
(The fox is a separate piece of pine, nailed to the base, the nail forming the fox's nose)
Signed on the socle: *P. Go*
COLL: J. F. Willumsen
EXH: *Gauguin*, Ny Carlsberg Glyptothek, Copenhagen, 1948 (84); Sources, Paris, 1960–61 (185)
LIT: J. F. Willumsen, *Erindringer fortalt til Ernst Mentze*, Copenhagen, 1953, pp. 73–74; H. Dorra, 'The first Eves in Gauguin's Eden', *G.B.A.*, XLI, March 1953, pp. 190–3; Rewald, *Post-Impressionism*, p. 445 (repr.) and p. 467; Gray, 1963, No. 88

The Danish artist, J. F. Willumsen first met Gauguin in Brittany in June–July 1890. He has described a visit he made in February 1891 to a studio which Gauguin occupied in Paris: 'The studio was completely empty, except for an iron bed which stood in the middle of the room and on which Gauguin was playing a guitar while at the same time a woman was sitting on his lap. The only object I saw there was a small sculpture on the mantelpiece. It was done in wood and Gauguin had just finished it. It represented a woman in an exotic style; possibly it was a dream of Tahiti by which Gauguin was then haunted. He had left the legs unfinished. Gauguin called it *Lewdness*, maybe because the woman was inhaling the perfume of a flower. He gave it to me in exchange for one of my Brittany paintings.' The painting by Willumsen is No. 277. Compare the sculpture with Gauguin's *Caribbean Woman*, executed as part of the decoration at Marie Henry's inn (No. 32).

Lent by the J. F. Willumsen Museum, Frederikssund
Plate 20a

68 Carved Wine Barrel

Painted (the hoops also show traces of gold paint)
Height 14½ (37); Diameter 12¼ (31)
COLL: Marie Henry, Le Pouldu; Hôtel Drouot sale, 16 March 1959 (lot 143)
EXH: *XIX & XX Century Drawings, Water-colours & Sculpture*, Marlborough, London, February 1961 (74)
LIT: 'Gauguin et l'Ecole de Pont-Aven', *Essais d'Art Libre*, November 1893; Rewald, *Post-Impressionism*, p. 300; M. Malingue, 'Du nouveau sur Gauguin', *L'Œil*, July–August 1959, p. 35 (illus.); *Burl. Mag.*, 1959, p. 288; Gray, 1963, No. 84, pp. 202–3

The anonymous writer on Gauguin in *Essais d'Art Libre* of November 1893 noted: 'He made use of wood, clay, paper, canvas, wall; anything on which to record his ideas and the results of his observations. I still remember a cask on the staves of which he carved a series of fantastic animals that seemed to dance.' The 'fantastic animals' include a fox attacking a goose, a cockerel, goslings and a peacock (?): all these frequently occur, with symbolic overtones, in Gauguin's work of 1889–90. Here, as in the series of designs for plates (cf. No. 58) the symbolism is given a playful twist. The rest of the barrel is carved with stylized leaves and flowers and with two figures, one nude and one clothed.

Lent by Marlborough Fine Art Ltd., London

69 Double-vessel with modelled Bretonne and lamb

Unglazed stoneware, h. 5⅞ (15)
Signed: *P Go*
COLL: Mette Gauguin, Copenhagen; Dr. Edvard Brandes(?); Dr. Holger Børge
EXH: Possibly *Den frie Udstillung*, Copenhagen,

1893 (137); *Mit bedeste Kunstvaerk*, Copenhagen, 1941 (430); *Gauguin*, Ny Carlsberg Glyptothek, Copenhagen, 1948 (77)
LIT: Gray, 1963, No. 29; Bodelsen 1964, No. 2

In the winter of 1886–87, Gauguin worked in the studio of the famous French potter, Ernest Chaplet. He reported to his friend Bracquemond in January 1887 that fifty-five pots were completed. Most of these are in unglazed stoneware; most of them are coiled and hollowed out by hand, rather than turned on the wheel; others, like the present one, consist of several pots joined together, with odd, mostly non-functional, handles attached; on many of them, the decoration consists of Breton peasant girls, with sheep, or cows or geese. The idyllic mood which characterized the drawings and paintings of the summer of 1886 is thus retained in Gauguin's early efforts as a potter.

Lent by Hr. Poul Lunøe, Helsinge

70 Cylindrical vase, decorated with Breton Scenes

Glazed stoneware, h. 11⅝ (29·5)
Signed: *P.Go*
Stamped on the bottom with Chaplet's mark and No. 21
COLL: Ernest Chaplet; Musée d'Art et d'Histoire, Brussels (bought 1896)
EXH: *La Libre Esthètique*, Brussels, 1896 (77); *Gauguin*, Orangerie, Paris, 1949 (87)
LIT: Bodelsen 1964 (No. 9); Gray, 1963, No. 45

This vase is unique in Gauguin's ceramics, having been thrown by Chaplet and then decorated with Breton scenes by Gauguin: two standing girls, another seated under a tree, with sheep, geese and tall trees. The girls are based on drawings (cf. No. 43) and paintings (e.g. W.186; Munich) of 1886. Bodelsen (*op. cit.*) has pointed out that 'the marked cloisonnistic technique—the outlines engraved and picked out with gold, the areas filled in with flat colours'—prefigures the paintings of 1888–89: that is to say, that Gauguin had experienced the 'cloisonnist' technique in his ceramics before he met Bernard during the summer of 1888.

Lent by the Musée d'Art et d'Histoire, Brussels

71 Jardinière

Glazed stoneware, 10⅝ × 15¾ × 8⅝ (27 × 40 × 22)
Signed: *P Gauguin* (lost after heavy restoration)
Stamped with Chaplet's seal and H. & Co.
COLL: Émile Schuffenecker; Amédée Schuffenecker; Mme Jeanne Schuffenecker
EXH: *Salon d'Automne*, Paris, 1906 (174)
LIT: Gray, 1963, No. 41; Bodelsen 1964, No. 19

One of two large jardinières (the other is in the collection of Mlle Roseline Bacou, Paris) executed by Gauguin in Chaplet's studio in the winter of 1886–87. As in the previous two ceramics, Gauguin has made use of Breton motifs which he first used in the summer of 1886. The jardinière, which was damaged during the last war, has been heavily restored, but two girls and the ploughman from the Munich painting of 1886 (W.201), together with a cow and a boy with a pail (both appear in the sketchbook of 1886) may be recognized. These are executed partly in relief, partly in incised lines, some of the outlines being picked out in gold, as in No. 70.

Lent by the Modern Art Foundation, Oscar Ghez, Geneva

72 Vase, with Portrait-Mask of Woman

Stoneware, h. 6⅞ (17·5)
Signed, just below the head: *P Go*
COLL: Ambroise Vollard, Paris; Mme Contamin
EXH: *Gauguin et ses amis*, Pont-Aven, 1953 (42)
LIT: Gray, 1963, No. 56; Bodelsen 1964, No. 33

This ceramic is dated by Bodelsen to the winter of 1887–88, that is to say after Gauguin's return from Martinique (November 1887) and before his second visit to Pont-Aven (February 1888). Compared with No. 71, there is a new feeling for the glaze and a wider range of colours (reds, ochres, yellows). Bodelsen thinks that the portrait-mask (which is unglazed) may be the wet-nurse to the Schuffenecker family: among the pots of this second group are portraits of Mme Schuffenecker and her daughter, Jeanne. A year later, in January 1889, Gauguin portrayed the family in oils (Louvre), and also did another stoneware portrait of Mme Schuffenecker (Bodelsen, No. 50; Collection Emery Reves).

Lent by the Modern Art Foundation, Oscar Ghez, Geneva

73 Tobacco-Jar, with Self-Portrait

Glazed stoneware, h. 11 (28)
No visible signature, but a card inside the pot reads: *La sincérité d'un songe à l'idéaliste Schuffenecker. Souvenir Paul Gauguin.*
COLL: Émile Schuffenecker; Jean Schmidt, who gave it to the Musée du Louvre (C.A.R.F. 9050)
EXH: *Champ de Mars*, Paris, 1891
LIT: Gray, 1963, No. 66; Bodelsen 1964, No. 53

Bodelsen dates this tobacco-jar, in the form of a self-portrait, to the early months of 1889, when Gauguin was staying with Schuffenecker in Paris, after his return from Arles: that is to say, to his third period of activity as a potter. The glaze is a thick blackish-grey and cracks in the base point to its damage in firing. Nevertheless, it clearly meant much to Gauguin. In the autumn of 1889, he offered it to Madeleine Bernard, but she refused it. Gauguin describes his intentions to Émile Bernard (*Lettres*, CVI, p. 194, November 1889): 'You have known for a long time (I have written thus in the *Moderniste*) that I seek the character in each material. Now the character of the ceramic in stoneware is the feeling of the high firing and this figure, burnt to death in that hell, expresses strongly enough, I believe, the character.' He asked Bernard to send him a photograph of the pot and, having received this (*Lettres*, XCI, p. 172), refers to his isolation and despair: 'Such is Gauguin of the pot, his hand suffocating in the furnace the cry which wishes to escape.'

Gauguin then used the photograph to portray the pot in the background of his *Self-Portrait with the Yellow Christ*. The same thumb-in-mouth pose reappears in the woodcarving, *Soyez Amoureuses*, which he completed in early November 1889, and it recurs, in a modified form, in one of his last self-portrait drawings (Bodelsen 1964, fig. 163).

Compare another self-portrait pot (Kunstindustrimuseet, Copenhagen), which appears in a still-life of 1889 (Ittleson collection, New York; W.375).

Lent by the Musée du Louvre, Paris

ÉMILE BERNARD (1868–1941)

74 Portrait of the Artist's Grandmother

Canvas, 20⅞ × 25¼ (53 × 64)
Unsigned
COLL: Vincent Van Gogh; Theo Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren
EXH: Theo Van Gogh Collection, 1960 (6)
LIT: H. Dorra, *G.B.A.*, 1955, No. 45, pp. 227 ff; Rewald, *Post-Impressionism*, p. 193; Van Gogh, *Letters*, III, No. 553, p. 81; *ibid.*, B.14, p. 507; *ibid.*, W.16, p. 463.

This portrait of Bernard's grandmother was exchanged with Vincent Van Gogh for one of the latter's self-portraits (Letter 553). Earlier, in a letter to Bernard written from Arles in early August 1888 (B.14), Vincent referred to 'the two still-lifes you have done and the two portraits of your grandmother. Have you ever done anything better than that, and have you ever been more *yourself* and a personality?'

The exchange was probably made when the two artists were together in Paris in 1887.

In a letter to his sister, Wilhelmina, of November 1889 (W.16), Vincent described the portrait more fully: 'It is the portrait of his grandmother, very old, blind in one eye; the background is the wall of a room covered with chocolate-coloured wallpaper, and a completely white bed.'

Lent by the Vincent Van Gogh Foundation, Amsterdam.(Theo Van Gogh Collection)
Plate 12a

75 Portrait of the Artist's Grandmother

Canvas, 23½ × 19¾ (59·7 × 50·2)
Signed and dated upper right: *Émile Bernard 1887*
COLL: Dr. E. Cassirer, Berlin; with E. and A. Silbermann Galleries, New York, 1960
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (213); *Émile Bernard*, Hirschl and Adler Galleries, New York, February–March 1963 (28)
LIT: Van Gogh *Letters*: B.14 (Letter to Emile Bernard of early August 1888); H. Dorra, *G.B.A.*, 1955, No. 45, pp. 227 ff, fig. 12

See the note on the previous picture. This second portrait of Bernard's grandmother is extremely close to the photograph reproduced by Dorra (*loc. cit.*).

Lent by the Museum of Fine Arts, Boston
Plate 12b

76 Landscape at Saint-Briac

Canvas, 18⅛ × 21⅝ (46 × 55)
Signed and dated lower right: *Emile Bernard St. Briac*

Bernard made several visits to Saint-Briac, a small coastal village immediately to the west of Saint-Malo. The first was in 1886, when he walked from Paris to Brittany. He returned in 1887 (when Gauguin was in Martinique with Laval) staying from April to early August. In 1888 he spent three months there (when he met the young poet and critic, Albert Aurier) before he arrived in Pont-Aven in August. He was there again in the summer of 1889, his father having forbidden him to join Gauguin at Pont-Aven, and finally in 1891 (see inscription on No. 94). The present landscape probably dates from 1887.

Private Collection, London

77 Interior

Canvas, 18⅛ × 21⅝ (46 × 55)
Signed and dated lower right: *Emile Bernard 87*
EXH: *Émile Bernard*, Hirschl and Adler Galleries, New York, 1963 (10)

Lent by the Hirschl and Adler Galleries, New York

77a Still-life: Flowers

Canvas, 19¾ × 23⅞ (50 × 61)
Signed and dated lower right: *Emile Bernard 87*
COLL: Émile Schuffenecker

Lent by M. Clément Altarriba, Paris

77b Woman with Geese

Canvas, 9⅛ × 16⅛ (23 × 41)
Signed and dated lower left: *Emile Bernard 87*
COLL: Ambroise Vollard, Paris

Lent by M. Clément Altarriba, Paris

78 The Blue Coffee-Pot

Canvas, 21⅝ × 18⅛ (55 × 46)
Signed and dated lower right: *Emile Bernard 1888*
COLL: Ambroise Vollard, Paris
EXH: Galerie Durand-Ruel, Paris, 1959 (11); Mannheim, 1963 (8; illus. in colour)
LIT: Rewald, *Post-Impressionism*, p. 228 (illus.)

Compare the still-life of 1887 (Musée National d'Art Moderne, Paris) which is probably the one praised by Vincent Van Gogh.

Lent by M. Clément Altarriba, Paris

79 Portrait of Madeleine Bernard

Canvas, 24 × 19¾ (61 × 50)
Signed and dated lower left: *Emile Bernard 1888*,
EXH: Mannheim, 1963 (10)
LIT: Rewald, *Post Impressionism*, p. 205 (illus.)

Bernard's sister, Madeleine (1871–95) arrived at Pont-Aven with her mother in August 1888. Gauguin was attracted to her, but she eventually married Charles Laval (they both died in Cairo, he in 1894, she the following year). Bernard's two portraits of her (see No. 80), both against the background of the Bois d'Amour, should be compared with the one by Gauguin (Musée des Beaux-Arts, Grenoble) where she is seen in a pensive, Degas-inspired pose, a mood which is reinforced by the presence of a sketch of dancers on the wall behind.

Lent by the Musée Toulouse-Lautrec, Albi
Plate 11a

80 Madeleine at the Bois d'Amour

Canvas, 54⅜ × 64⅛ (138 × 163)
Signed and dated lower left: *Emile Bernard 1888, Pont-Aven*
COLL: Amédée Schuffenecker
EXH: Galerie Charpentier 1943; *Gauguin et ses amis*, Galerie Kléber, Paris, 1949; *Carrière et le Symbolisme*, Orangerie, Paris, 1949 (211); Galerie Durand-Ruel, Paris, 1959 (9); Sources, Paris, 1960–61 (22); Mannheim 1963 (9)
LIT: Rewald, *Post-Impressionism*, pp. 205–6

Painted, like No. 79, against the background of the Bois d'Amour at Pont-Aven. See the Introduction.

Lent by M. Clément Altarriba, Paris
Plate 11b

81 Promenade au Bois d'Amour

Canvas, 25⅝ × 21¼ (65 × 54)
Signed and dated lower right: *E. Bernard 1887*

Lent by the Galerie Durand-Ruel, Paris

82 Le Blé Noir

Canvas, 28¾ × 35½ (73 × 90)
Signed and dated lower right: *Emile Bernard 1888*
COLL: Ambroise Vollard, Paris
EXH: *Painters at Pont-Aven*, Hirschl and Adler Galleries, New York, 1961 (12).
LIT: F. Jourdain, *Connaissance des Arts*, August 1958, p. 31 (illus.)

Lent by Mr. and Mrs. Samuel Josefowitz
Plate iv

83 Breton Women in the Meadow

Canvas, 29⅛ × 36¼ (74 × 92)
Signed and dated lower left: *E. Bernard 1888*
COLL: Paul Gauguin; Maurice Denis
EXH: *Gauguin et ses amis*, Galerie Kléber, Paris, 1949; Nabis, Paris, 1955 (48); Mannheim, 1963 (12)
LIT: Émile Bernard, *Souvenirs*, Lorient, 1939; Émile Bernard, *Lettres de Paul Gauguin à Émile Bernard*, Geneva, 1954; Rewald, *Post-Impressionism*, pp. 198 and 251 (illus.); Van Gogh *Letters* (W.16, November 1889, Vol. III, p. 462); Sven Lövgren, *The Genesis of Modernism*, Stockholm, 1959, p. 103 (illus.); Henri Perruchot, *La Vie de Gauguin*, Paris, 1961, p. 162

Writing to his sister Wilhelmina in November 1889, Vincent refers to this picture: 'I saw a picture of his of a Sunday afternoon in Brittany, Breton peasant women, children, peasants, dogs strolling about in a very green meadow; the clothes are black and red, and the women's caps white. But in this crowd there are also two ladies, the one dressed in red, the other in bottle green; they make it a very modern thing. Ask Theo to show you the water-colour that I made after this picture; it is so original that I wanted to have a copy of it.'

This painting not only interested Van Gogh. Gauguin himself thought highly of it, exchanged it for one of his paintings, and took it with him to Arles in October 1888, where Van Gogh saw it and made his copy in water-colour. For Bernard himself, the painting occupied a key importance: indeed, he asserted that this was the picture which set Gauguin on the road to synthetism or cloisonnism and which provided the impetus for the painting of the *Vision after the Sermon*. The controversy—one of priority in 'inventing the new style'—has been repeatedly returned to by later writers. Bernard himself tells us that the picture was made from drawings done at a fête (Perruchot, *op. cit.*, dates this fête to 15 September 1888). Amid all the controversy, it is interesting to refer to Van Gogh's interpretation: 'a Sunday-afternoon in Brittany . . . with the two ladies making it a very modern thing.' In this sense, the subject-matter recalls Seurat's *Sunday Afternoon in the Ile de la Grande-Jatte* (Art Institute, Chicago).

Lent by the family of Maurice Denis
Plate 13a

84 Self-Portrait

Canvas, 18⅛×21⅝ (46×55)
Signed and dated upper right: *Émile Bernard 1888 à son copaing Vincent*
COLL: Vincent Van Gogh; Theo Van Gogh
EXH: Theo Van Gogh collection, 1960 (7); *Les amis de Van Gogh*, Institut Néerlandais, Paris, 1960; Louisiana Museum, Denmark, 1961; Moderna Museet, Stockholm, 1961–62; Mannheim, 1963 (7)
LIT: Rewald, *Post-Impressionism*, p. 210 (illus.); Van Gogh *Letters*, III, B.19, p. 516

In a letter to Bernard of early October 1888 (*op. cit.*), Vincent wrote: 'The package you and Gauguin sent arrived almost simultaneously with the forwarding of my studies . . . it warmed my heart greatly to see those two faces again. As for your portrait, you know, I like it very much . . . I strongly urge you to study portrait painting, do as many portraits as you can and don't flag.'

The idea of exchanging his work with Bernard and Gauguin (and with Laval and Moret) occupied Vincent in the summer and autumn of 1888. He suggested that Gauguin paint Bernard and Bernard paint Gauguin, but neither was able, to Vincent's great surprise, to do this. Even the portraits in the backgrounds of each picture are self-portraits (compare the Gauguin self-portrait here with that reproduced as the frontispiece to Malingue's edition of the letters). For Gauguin's self-portrait dedicated to Vincent, see No. 14; for Laval's, see No. 150.

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)
Plate 3a

85 Portrait of Theo Van Gogh (?)

Canvas, 16⅛×13 (41×33)
Signed and dated lower left: *E. Bernard 88*
EXH: *Société des Artistes Indépendants*, Retrospective, 1884–94, Grand Palais, Paris, 1965

It is very doubtful that the sitter is Theo Van Gogh.

Lent by M. Clément Altarriba, Paris

86 Portrait of Madame Schuffenecker

Canvas, 12½×15¼ (31·8×38·8)
Signed lower left: *E. Bernard*
COLL: Émile Schuffenecker; Amédée Schuffenecker; René Drouet, Paris
EXH: Not previously exhibited

There is an inscription on the back of the painting which reads: 'à ma petite Georgette en souvenir de son enfance. Amédée Schuffenecker.' This inscription, together with the similarity of the sitter to representations of her in the painting (Louvre) and in the sculpted bust (Gray 1963, No. 89) make it possible that the sitter is Madame Schuffenecker. Compare also Bernard's portrait of her (illustrated Rewald, *Post-Impressionism*, p. 464).

Lent by Mr. and Mrs. Samuel Josefowitz

87 Christ and the Virgin

Wood, 20⅞×25¼ (53×64)
Signed lower right: *Emile Bernard*
COLL: Ambroise Vollard, Paris
EXH: *Émile Bernard*, Hirschl and Adler Galleries, New York, 1963 (19)

Lent by M. Clément Altarriba, Paris

87a View of Pont-Aven

Canvas, 36×24¾ (92×63)
Signed lower right: *E. Bernard*
COLL: Ambroise Vollard, Paris
EXH: Galerie Durand-Ruel, Paris, 1959

Lent by M. Clément Altarriba, Paris

88 Three Breton Women at Le Pouldu

Canvas, 20⅞×25¼ (53×64)
Signed lower right: *Emile Bernard*
COLL: Ambroise Vollard, Paris
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50; le Groupe de Pont-Aven, Mons, 1962; Mannheim, 1963 (18)

Lent by M. Clément Altarriba, Paris

89 Pieta

Canvas, 34¼×58⅝ (90×150)
Signed and dated lower left: *Emile Bernard 90*
COLL: Ambroise Vollard, Paris
EXH: Galerie Charpentier, Paris, 1943; *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (213 bis); *Émile Bernard*, Hirschl and Adler Galleries, New York, 1963 (20)
LIT: Rewald, *Post-Impressionism*, p. 308 (illus.)

Lent by M. Clément Altarriba, Paris

90 Harvest by the Sea

Canvas, 28¾×36¼ (73×92)
Signed lower right: *E. Bernard*
Dated lower middle: 91
COLL: Ambroise Vollard
EXH: Galerie Durand-Ruel, Paris, 1959; Mannheim, 1963 (15)

Lent by M. Clément Altarriba, Paris

91 View of Pont-Aven (la Rue Rose)

Canvas, 45⅝×33 (116×84)
Signed and dated lower right: *Émile Bernard 1892*
COLL: Ambroise Vollard, Paris
EXH: *Émile Bernard*, Hirschl and Adler Galleries, New York, 1963 (4)

Lent by M. Clément Altarriba, Paris

92 Combat of Cavaliers

Canvas, 29½×36⅝ (75×93)
Signed and dated lower left: *E. Bernard 1891*
COLL: Ambroise Vollard

Lent by M. Clément Altarriba, Paris

93 Pont-Aven

Canvas, 18×23½ (46×61)

Lent by the M. R. Schweitzer Gallery, New York

94 Portrait, believed to be of the artist's Grandmother

Canvas, 18×21⅝ (46×55)
Signed lower left: *Emile Bernard*
Inscribed upper right: *Sanct Briac 91*
COLL: Galerie Bertagna, Paris

A comparison with the two portraits which Bernard made of his grandmother in 1887 (Nos. 74 and 75) make it possible that this is a further portrait of the same sitter, executed four years later.

Lent by Mr. and Mrs. Samuel Josefowitz

95 Confirmands' Procession

Canvas, 21×28½ (53·3×72·3)
Signed and dated lower right: *E. B. 1891*
EXH: *Émile Bernard*, Hirschl and Adler Galleries, New York, 1963 (23)

Lent by the Hirschl and Adler Galleries, New York
Plate 32e

96 Woman with Rake

Canvas, 35⅞×28¾ (92×73)
Signed and dated lower left: *Emile Bernard 1891*
COLL: Ambroise Vollard, Paris
EXH: Not previously exhibited
LIT: Chassé, *les Nabis et leur Temps*, 1960, pl. 35

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 18c

97 Harvest

Canvas, 21¼ × 28¾ (54 × 73)
Signed and dated lower right: *E. Bernard 1891*
COLL: Ambroise Vollard, Paris
EXH: Not previously exhibited

Lent by Mr. and Mrs. Samuel Josefowitz

98 Bretonnes aux Ombrelles

Canvas, 31⅞ × 39⅜ (81 × 100)
Signed and dated lower right: *Emile Bernard 1892*
COLL: Comte Antoine de la Rochefoucauld; Clément Altarriba, Paris
EXH: Nabis, Paris, 1955 (49)
LIT: Rewald, *Post-Impressionism*, p. 478 (illus.)

Comte Antoine de la Rochefoucauld was a patron of Bernard and Filiger, as well as being a member of La Rose Croix and himself a painter. (He also owned Gauguin's *Perte de Pucelage*, No. 36). The present landscape with figures is typical of the more 'weighty' style adopted by Bernard in 1892. The treatment of the landscape background shows Bernard's indebtedness to Cézanne, more strongly evident in the view of Pont-Aven (No. 101)

Lent by the Museé National d'Art Moderne, Paris

99 Breton Women on a Wall

Canvas, 32⅛ × 45 (81 × 116)
Signed and dated lower left: *Emile Bernard 1892*
COLL: Clément Altarriba, Paris
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (214)
LIT: Chassé, *les Nabis et leur Temps*, 1960, pl. 37

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 31c

100 Breton Women at the entrance to a Church

Canvas, 29¾ × 39⅛ (75·5 × 99·5)
Signed and dated lower left: *E. Bernard 1892*
COLL: Comte Antoine de la Rochefoucauld
EXH: Galerie Durand-Ruel, Paris, 1959 (37); Mannheim, 1963 (16)

Lent by M. Clément Altarriba, Paris

101 Pont-Aven

Canvas, 28⅜ × 36 (72 × 92)
Signed and dated lower right: *E. Bernard 92*
COLL: Ambroise Vollard, Paris
EXH: Not previously exhibited
LIT: Chassé, *les Nabis et leur Temps*, 1960, pl. 34

The more formalized brushwork and the composition clearly show the influence of Cézanne.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 28d

102 Self-Portrait

Canvas, 18⅛ × 15 (46 × 38)
Signed lower left: *E. Bernard*
Compare Filiger's portrait of Bernard of 1893 (No. 145).

Lent by the Galerie Durand-Ruel, Paris

103 Nature morte au carafon

Canvas, 13⅛ × 16⅛ (33 × 41)
Signed and dated lower right: *E. Bernard 92*
EXH: *Émile Bernard*, Galerie Durand-Ruel, Paris, 1959 (42)

Lent by the Galerie Durand-Ruel, Paris

104 Three Breton Widows

Canvas, 9⅞ × 12¼ (25 × 31)
Inscribed on the back: *1893 remis à Filiger au cours d'un voyage à Pont-Aven*
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949; *Le Groupe de Pont-Aven*, Mons, 1962; Mannheim 1963, (18)

Lent by the family of Maurice Denis

105 Breton Girl in profile

Black crayon, 11⅜ × 7½ (29 × 19)
Atelier stamp lower right: *Emile Bernard*
COLL: Comte Antoine de la Rochefoucauld
EXH: *Société des Artistes Indépendants*, Retrospective 1884–94, Grand Palais, Paris, 1965

Lent by M. Clément Altarriba, Paris

106 Breton Woman

Black crayon, 9⅞ × 3⅛ (25 × 8)
COLL: Comte Antoine de la Rochefoucauld

Lent by M. Clément Altarriba, Paris

107 Seaweed-gatherers

Black crayon, 10¼ × 12 (26 × 30)
Inscribed along bottom: *1888 1ère idée des Bretonnes au Goëmon. E. Bernard*
COLL: Comte Antoine de la Rochefoucauld

Lent by M. Clément Altarriba, Paris

108 Lane in Brittany

Water-colour, 12 × 7⅞ (30·7 × 20·2)
Signed and dated lower left: *Emile Bernard 88 (esquisse)*; and lower right (in pencil) (*Pont-Aven*)
Plate 12c

109 Breton woman in apple-orchard

Pen and water-colour, 12¼ × 7½ (31 × 19·1)
Signed and dated lower right: *EB 88*
Plate 12d

110 Breton woman seated with umbrella

Pen and water-colour, 7⅞ × 12⅛ (19·9 × 30·9)
Signed and dated lower right: *Emile Bernard 88*
Plate 13c

111 Nude seated in bed

Pen and grey wash, 12⅛ × 8 (30·8 × 20·5)
Signed and dated lower right: *E. Bernard 88*

112 Group of female bathers

Pen and water-colour, 12⅛ × 8⅛ (30·9 × 20·6)
Signed and dated lower left: *EB 88*

113 Corner of the Chapel

Pen and water-colour, 12¼ × 7⅞ (31 × 20)
Signed lower left: *Emile Bernard 88*
Inscribed middle left: *Coin de Chapelle*

114 Study of Breton Peasant

Pen and crayon, 8⅞ × 4⅞ (22·5 × 12·2)
Signed and dated lower left: *Émile Bernard, 88*
EXH: Theo Van Gogh Collection, 1960 (5; illus.)
Plate 12e

115 Landscape with figures

Water-colour, 10¼ × 15⅞ (26·1 × 40·3)
Unsigned.
Plate 13b

116 Adoration of the Magi

Pen, 9⅛ × 10⅞ (23·2 × 27·8)
Signed and dated lower right: *Emile Bernard 88*
Inscribed in pencil: *primitieve kunst Emile Bernard*

Van Gogh wrote to Emile Bernard from Arles in the middle of July 1888, asking him 'to make some sketches after your Breton studies for me', in exchange for some of Vincent's studies. (Van Gogh *Letters*, III, p. 501, B.10.) Bernard agreed and the nine exhibited drawings (Nos. 108 to 116) all have the same pedigree: sent by Bernard to Vincent Van Gogh in Arles during the summer and autumn of 1888, and then sent on to Theo Van Gogh in Paris.

The first batch was acknowledged in Vincent's letter of late July 1888 (*ibid.*, III, p. 503, B.12). 'A thousand thanks for the drawings you sent me. I greatly like the avenue of plane trees on the seashore with two women chatting in the foreground and people strolling around. Likewise the woman under the apple-tree, the woman with the parasol; also the four drawings of nude women. . . .' The first three drawings described in this letter are clearly Nos. 108, 109 and 110. It is probable that Nos. 111 and 112 are two of 'the four drawings of nude women'.

In a letter to Bernard written in the later part of September 1888 (*ibid.*, III, p. 513, B. 17), Vincent began: 'Just a word to thank you for your drawings; I think they were done a little too hastily.' In a letter to Theo (*ibid.*, III, p. 58, 543), Vincent wrote: 'I will send you five of Bernard's drawings in the same style as the others. . . . I do not like these drawings, though, as well as the earlier ones.' Two of this batch may be Nos. 113 and 115.

Nos. 108–116 lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)

117 Breton Scene

Lithograph touched with water-colour, 12×9⅝ (30·5×24·5)
Dated lower left: *89*
Inscribed in centre: *Bretonneries par E. Bernard*

The title-page for Bernard's series of lithographs which, with those by Gauguin (see No. 63), were announced in the catalogue of the Café Volpini exhibition in June 1889. The exact number made by Bernard is not known: it probably consisted of this title-page and six others, of which three are here exhibited (Nos. 118–120)

Lent by M. Michel-Ange Bernard-Fort, Paris

118 The Harvest

Lithograph touched with water-colour, 9⅝×12¼ (24·3×31·1)
Signed lower left: *E.B.*
See previous entry.

Lent by M. Michel-Ange Bernard-Fort, Paris

119 La Barque

Lithograph touched with water-colour, 12¼×9⅞ (31×25)
Signed, or stamped, lower middle: *Émile Bernard*

One of the series exhibited at the Café Volpini. It was later reproduced in Albert Aurier's article on the Symbolists (*La Revue Encyclopédique*, April 1892, p. 476).

Lent by Anthony d'Offay, London

120 Bretonnes

Woodcut, 4¼×15⅝ (10·8×39·5)
Inscribed upper right: *Dédie à mon ami Gauguin Paul* and entitled '*La lessive*'
Probably executed in 1889. Compare No. 121, printed in colours.

Lent by Herr E. W. Kornfeld, Berne

121 Bretonnes

Coloured woodcut, 4¼×15⅝ (10·8×39·5)
Signed lower right: *E.B.*
COLL: Gift of M. Michel-Ange Bernard, 1951
LIT: Robert Schmutzler, *Art Nouveau*, Stuttgart 1962 and London 1964, pl. 121

Lent by the Musée National d'Art Moderne, Paris

122 The Spinner

Lithograph in colours, 7⅞×13 (20×33)
Dated in the plate (in reverse): *92*
LIT: Chassé, 1921, p. 31 (illus.), as 'Maryo file la laine'

Lent by the Musée National d'Art Moderne, Paris

123 Bretonnerie (Corner cabinet)

Carved polychrome wood: height 9 feet (274·5)
COLL: Comte Antoine de la Rochefoucauld
EXH: *Art Nouveau. Art and Design at the Turn of the Century*, Museum of Modern Art, New York, 1960 (38), illus. p. 52 (subsequently shown at Carnegie Institute, Pittsburgh, Los Angeles County Museum and Baltimore Museum of Art)
LIT: Chassé, *les Nabis et leur Temps*, Lausanne-Paris, 1960, pl. 36

This corner cabinet, with designs of Breton Women in the two main panels and a frieze of heads above, with stylized floral decorations in the surrounds, was commissioned by Comte Antoine de la Rochefoucauld, patron of Bernard Filiger and others, and himself a painter. The date of 1888 which has hitherto been given to it appears too early; it is more likely to be of 1891–92 (compare the treatment of the women with certain paintings of 1892; e.g. *Bretonnes aux ombrelles*, dated 1892, which also belonged to Comte Antoine de la Rochefoucauld). Another carved wardrobe by Bernard is illustrated in Gray, 1963 (p. 302).

Lent by Mr. and Mrs. Samuel Josefowitz

MEYER de HAAN (1852–1895)

124 Self-Portrait in Breton Costume

Canvas, 28⅞×21¼ (74×54)
Unsigned
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, Paris, 24 June 1959 (lot 75; illus. pl. 4)
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (210); *Gauguin et ses amis*, Pont-Aven, 1961; *La Bretagne*, Musée de St. Denis, 1961; *Le Groupe de Pont-Aven*, Mons, 1962; Mannheim 1963 (166 illus.)
LIT: F. Dauchot, 'Meyer de Haan en Bretagne', *G.B.A.*, VI, 40, 1952, pp. 355–58 (No. 15 in a list of 15 works by De Haan and illus. pl. 3); Rewald, *Post-Impressionism*, p. 294 (illus.)

The Dutch artist Meyer de Haan probably met Gauguin in Paris during the early months of 1889. By June, they were together at Pont-Aven. In October they moved to Marie Henry's inn at Le Pouldu. This self-portrait, in which the artist has appropriately assumed Breton costume, was probably painted during the winter of 1889–90. Compare his other self-portrait (No. 125) as well as the two portraits of him by Gauguin (Nos. 55 and 56).

Lent by the family of Maurice Denis
Plate 4a

125 Self-Portrait

Canvas, 12¾×9⅝ (32·4×24·5)
Unsigned
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, Paris 24 June 1959 (lot 77)
EXH: *Gauguin et ses amis*, Galerie Kléber, Paris, 1949 (61 *bis*); Nabis, Minneapolis 1962; Altschul, Yale, 1965 (34)

Probably painted in the winter of 1889–90 in the large studio-attic (some 36 by 45 feet) which Meyer de Haan rented for himself and Gauguin in a villa at Le Pouldu. On the walls were hung lithographs by Gauguin and Bernard and Japanese Prints, one of which appears in the background of this self-portrait. Compare the other self-portrait by De Haan (No. 124) and the two portraits of him by Gauguin (Nos. 55 and 56).

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate ii

126 Farmyard at Le Pouldu

Canvas, 29×36⅝ (73·5×93)
Signed and dated bottom left: *Meyer de Haan Le Pouldu 89*
COLL: Jhr. J. F. Berg, Paris; Berg Sale, Paul Brandt, Amsterdam, 25 February 1947 (lot 439); Kiers, Amsterdam; Glerum, Amsterdam; Morpurgo, Amsterdam; J. W. Koch, Amsterdam, 1950
EXH: Mannheim, 1963 (167; illus.)
LIT: Rewald, *Post-Impressionism*, p. 438 (illus.). Chassé, 1955, p. 83; Catalogue of 19th and 20th Century Painting, Kröller-Müller Museum, Otterlo, 1957, No. 506 and pl. 23.

The same motif (according to Chassé, a farm in the hamlet of Kersulec, near Le Pouldu) was treated by Gauguin (No. 35).

Lent by the Rijksmuseum Kröller-Müller, Otterlo
Plate 27a

127 Landscape at Le Pouldu

Canvas, 23⅝×28¾ (60×73·1)
Signed lower left: *Meyer de Haan*

COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, Paris, 16 March 1959 (lot 162)
EXH: Nabis, Minneapolis, 1962; Altschul, Yale, 1965 (33)
LIT: F. Dauchot, 'Meyer de Haan en Bretagne', *G.B.A.*, VI, 40, 1952, pp. 355–8

The *motif* is remarkably similar to that in a landscape by Gauguin (coll. Paul Mellon; W.398) which is dated 1890.

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate 27b

128 Maternity

Canvas, 28¾ × 23⅝ (73 × 60)
Unsigned
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, Paris, 24 June 1959 (lot 76)
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (208); *Gauguin et le groupe de Pont-Aven*, Quimper, 1950; *Hommage à Sérusier*, Quimper, 1958 (66); *Painters at Pont-Aven*, Hirschl and Adler Galleries, New York, 1961 (14)
LIT: Chassé, 1955, pp. 73–74 and 81; F. Dauchot, *op. cit.*; M. Malingue, 'Du nouveau sur Gauguin', *L'Oeil*, July–August, 1959, p. 38

The sitters are Marie Henry and her baby, Lea. Charles Chassé visited Marie Henry in Brittany about 1920. She described how curious Gauguin was to observe the progress of this portrait and how De Haan refused to allow him to see it until it was completed. Gauguin then so admired it that he made a frame, which he decorated himself, and gave the picture the place of honour in the scheme of decoration in the living-room of the inn. A second child was born to Marie Henry in 1891; the father was said to be De Haan.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 22

129 Still-life: Lilac with Apple and Lemon

Canvas, 15⅜ × 12⅜ (39 × 31·5)
Unsigned
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, 24 June 1959 (lot 83)
EXH: *Gauguin et le groupe de Pont-Aven*, Quimper, 1950
LIT: F. Dauchot, *G.B.A.* (*loc. cit*: No. 5 in a list of 15 works by De Haan)

De Haan produced a dozen or so still-lifes in 1889–90 when he was working at Le Pouldu.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 24a

130 Still-life with Apples

Canvas, 13¾ × 10⅝ (35 × 27)
Signed lower left: *M.H.*
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, Paris, 16 March 1959 (lot 166)
EXH: Not previously exhibited

Lent by Mr. and Mrs. Samuel Josefowitz

130a Still-life with flowers in a glass

Canvas, 13¾ × 10⅝ (35 × 27)
Unsigned
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, Paris, 24 June 1959 (lot 85)
EXH: Not previously exhibited
LIT: F. Dauchot, *G.B.A.* (*loc. cit.*, No. 8 in a list of 15 works by De Haan); Charles Chassé, *les Nabis et leur Temps*, Lausanne-Paris, 1960 (pl. 44)

Lent by Mr. and Mrs. Samuel Josefowitz

131 Still-life (Nature morte. Pichet et Oignons)

Canvas marouflé on wood, 11⅜ × 11⅜ (29 × 29)
Signed upper right: *M.H.*
COLL: Marie Henry, Le Pouldu; Mme M. L. Cochennec; Hôtel Drouot sale, 16 March 1959 (lot 165)
EXH: Not previously exhibited
LIT: F. Dauchot, *op. cit*; Chassé 1955, p. 79

Among the surviving still-lifes by Meyer de Haan (perhaps two dozen at most), several contain onions as a prominent foreground feature. Apparently in the ceiling of the dining-room of Marie Henry's inn, as part of the extensive decoration carried out by Gauguin, Meyer de Haan, Sérusier and Maufra, was a still-life of onions, with the inscription: 'J'aime l'oignon frit à l'huile'. Compare the still-life by Gauguin now in the Ny Carlsberg Glyptotek, Copenhagen (W.380) and the still-life in the collection of Mr. and Mrs. John Loeb, New York (which is reproduced by Wildenstein under his No. 380 in error for the one in Copenhagen).

Lent by the Musée des Beaux-Arts, Quimper
Plate 24b

132 Portrait of Theo Van Gogh

Black chalk, 8¼ × 5⅝ (20·8 × 14·2)
Inscribed on cuff: *cokes*, *appartementen*, *Jo*, *Koffy*, *Kaarsen*
COLL: Theo Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren
EXH: Theo Van Gogh Collection, 1960 (160, illustrated on catalogue cover)
LIT: Van Gogh *Letters*, Vol. I, opposite p. 1 (illus.)

De Haan and his painter friend Isaacson first met Theo Van Gogh in October 1888, and De Haan stayed with Theo for a time in Paris. The present drawing is especially interesting, first as a rare example of De Haan's graphic style soon after he arrived in Paris, and secondly for its documentary interest. The notes on Theo's cuff clearly relate to his pre-occupations with his forthcoming marriage (17 April 1889); and the drawing is actually executed on the back of Goupil-headed note-paper. The firm of Goupil (or Boussod and Valadon) was where Theo was employed. In his small gallery on the Boulevard Montmartre, he showed Gauguin's work, as well as that of Monet, Pissarro, Sisley, Degas and Lautrec.

Lent by the Vincent Van Gogh Foundation, Amsterdam (Collection Theo Van Gogh)
Plate 4d

CHARLES FILIGER (1863–1928)

133 Head of Breton Woman

Gouache and water-colour on paper, 6¼ × 5⅛ (16 × 13)
Signed lower right: *Filliger*

Probably an early work (*circa* 1890) in the pointillist technique. A nude, executed in a similar manner, was exhibited at the Bateau-Lavoir Gallery, Paris, in 1962 (illus., pl. 6). Compare the early pointillist fan by Séguin (No. 162).

Lent by the Musée National d'Art Moderne, Paris

134 Virgin and Child

Gouache on panel, 12¼ × 9⅞ (31 × 25·1)
Signed upper right: *Filiger*
COLL: Comte Antoine de la Rochefoucauld
EXH: Altschul, Yale 1965 (26)

The group of figures, with their oval faces, their rapt gazes, and the encrusted halo of the Christ Child, reflect Filiger's admiration for the Italian Primitives. His favourite picture in the Louvre was by Cimabue. The background of sea and coast, however, is clearly based on the environs of Le Pouldu (compare the landscape by Gauguin of 1890, No. 34).

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate 32d

135 Madonna and Two Angels

Gouache, 9⅛ × 11⅜ (23 × 29)
Signed lower left: *Filliger*
COLL: Comte Antoine de la Rochefoucauld

Lent by M. André Breton, Paris

135a The White Horse of the Apocalypse

Gouache and gold paint, 14⅝ × 19⅝ (37 × 50)
Signed lower left: *Filiger*
Inscribed lower right: *Apocalypse VI*, and in rainbow surround: *En même temps je vis paraitre un cheval blanc. Celui qui était monté dessus avait un arc et on lui donna une couronne. Et il partit en vainqueur pour continuer ses victoires. Apocalypse.*
COLL: Comte Antoine de la Rochefoucauld
EXH: Galerie Laffitte, Paris, 1895; *Dessins symbolistes*, Le Bateau-Lavoir, Paris, 1958 (6)
LIT: *L'Ymagier*, No. 3, April 1895

Lent by M. André Breton, Paris

135b Symbolist Architecture

Gouache and water-colour, 9⅞ × 8¼ (25 × 21)
Signed lower right: *Filiger*

An example of Filiger's concern with geometric and architectural forms, conceived in a decorative idiom.

Lent by M. André Breton, Paris

136 The Saints

Gouache, 16¼ × 19¾ (41·3 × 50·1)
COLL: Comte Antoine de la Rochefoucauld

Lent by Mr. and Mrs. Samuel Josefowitz

137 The Entombment

Gouache on cardboard, 8¼ × 6⅞ (20·9 × 17·4)
Signed lower left: *Filiger*
COLL: Slewinski estate
EXH: *The Outline and the Dot*, Dallas Museum of Fine Arts, March 1962 (20)

Lent by Mr. and Mrs. Samuel Josefowitz

138 The Prayer

Gouache on gold ground, 16½ × 13 (42 × 33)
COLL: Émile Schuffenecker
EXH: *Filiger*, Le Bateau-Lavoir, Paris, Nov.–Dec. 1962 (8; illus.)
LIT: Charles Chassé, *Le Mouvement symboliste dans l'art du XIX^e siècle*, Paris 1947, p. 97; Charles Chassé, *Les Nabis et leur Temps*, Lausanne–Paris, 1960, pl. 53

Lent by the Bateau-Lavoir Gallery, Paris

139 Christ on the Cross

Gouache, 13¾ × 10¼ (35 × 26)
Signed lower right: *Filiger*
Inscribed: *Christ à La Lande*
Probably executed in 1896. Compare Gauguin's *Yellow Christ* (No. 26).

Lent by Dr. R. Guyot, Clohars-Carnoët

140 St. John the Baptist

Gouache, 15⅜ × 6⅛ (39 × 15·5)
EXH: *Filiger*, Le Bateau-Lavoir, Paris, Nov.–Dec. 1962 (11; illus.)
LIT: *Gauguin: Lettres à Daniel de Monfreid*, Paris, 1950, p. 160, as by Gauguin

Lent by the Bateau-Lavoir Gallery, Paris

141 Christ with two angels

Gouache, 11 × 9½ (28 × 24)
COLL: Comte Antoine de la Rochefoucauld

Lent by M. Clément Altarriba, Paris

142 Group of Bretons

Gouache, 11¾ × 7⅞ (30 × 20)
Signed lower right: *Filiger*
EXH: *Filiger*, Le Bateau-Lavoir, Paris, Nov.–Dec. 1962 (5; illus.)

Lent by Dr. R. Guyot, Clohars-Carnoët

143 The Shepherd

Gouache, 15½ × 6½ (39·4 × 16·5)
Signed lower left: *Filiger*
COLL: Slewinski estate
EXH: Not previously exhibited

Lent by Mr. and Mrs. Samuel Josefowitz

144 Head of a Young Girl

Gouache (roundel), 3⅜" diameter (8·5 cm)
Signed lower right: *C.F.*

Lent by Dr. R. Guyot, Clohars-Carnoet

145 Portrait of Emile Bernard

Gouache, 11¾ × 9¾ (30 × 25)
Inscribed lower left: *à Bernard Filiger 93*
EXH: *Carrière et le Symbolisme*, Orangerie, 1949–50; *Gauguin og hans Venner*, Copenhagen, 1956 (60); *Filiger*, Le Bateau-Lavoir, Paris, Nov.–Dec. 1962 (3; illus.)

Bernard was friendly with Filiger in the early 90's and indeed was the first to write about him (Letter to *La Plume*, 15 December 1891, p. 447). Compare his own self-portrait (No. 102) of roughly the same date.

Lent by the Bateau-Lavoir Gallery, Paris
Plate 5d

146 Breton Landscape

Gouache, 5⅞ × 9⅞ (15 × 25)

Lent by the Bateau-Lavoir Gallery, Paris

147 The Breton Shore

Gouache on paper, 8¼ × 11¼ (21 × 28·5)
Signed lower left: *Filiger*
COLL: Comte Antoine de la Rochefoucauld
EXH: *Filiger*, Le Bateau-Lavoir, Paris, Nov.–Dec. 1962 (7); Altschul, Yale, 1965 (28)

Lent by Mr. and Mrs. Arthur G. Altschul, New York

148 Breton Landscape

Gouache on paper, 8⅞ × 11⅛ (22·6 × 28·1)
Inscribed lower left: *Certifié de Filiger. Emile Bernard*
EXH: *Charles Filiger*, Reid Gallery, London, 1963 (14); Altschul, Yale, 1965 (29)

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate 29d

CHARLES LAVAL (1862–1894)

149 Bathers

Canvas, 18 × 21¼ (46 × 55)
Signed and dated lower left: *1888 C. Laval*
EXH: *Gauguin og hans Venner*, Winkel und Magnussen Gallery, Copenhagen, June–July 1956 (94)

Laval stayed on in Martinique for several months after Gauguin's departure in November 1887. By the following June, however, he had rejoined Gauguin at Pont-Aven. (The two artists had first met there in the summer of 1886.) The present picture clearly shows Gauguin's influence and also that of Degas, whom Laval greatly admired.

Private Collection, Paris

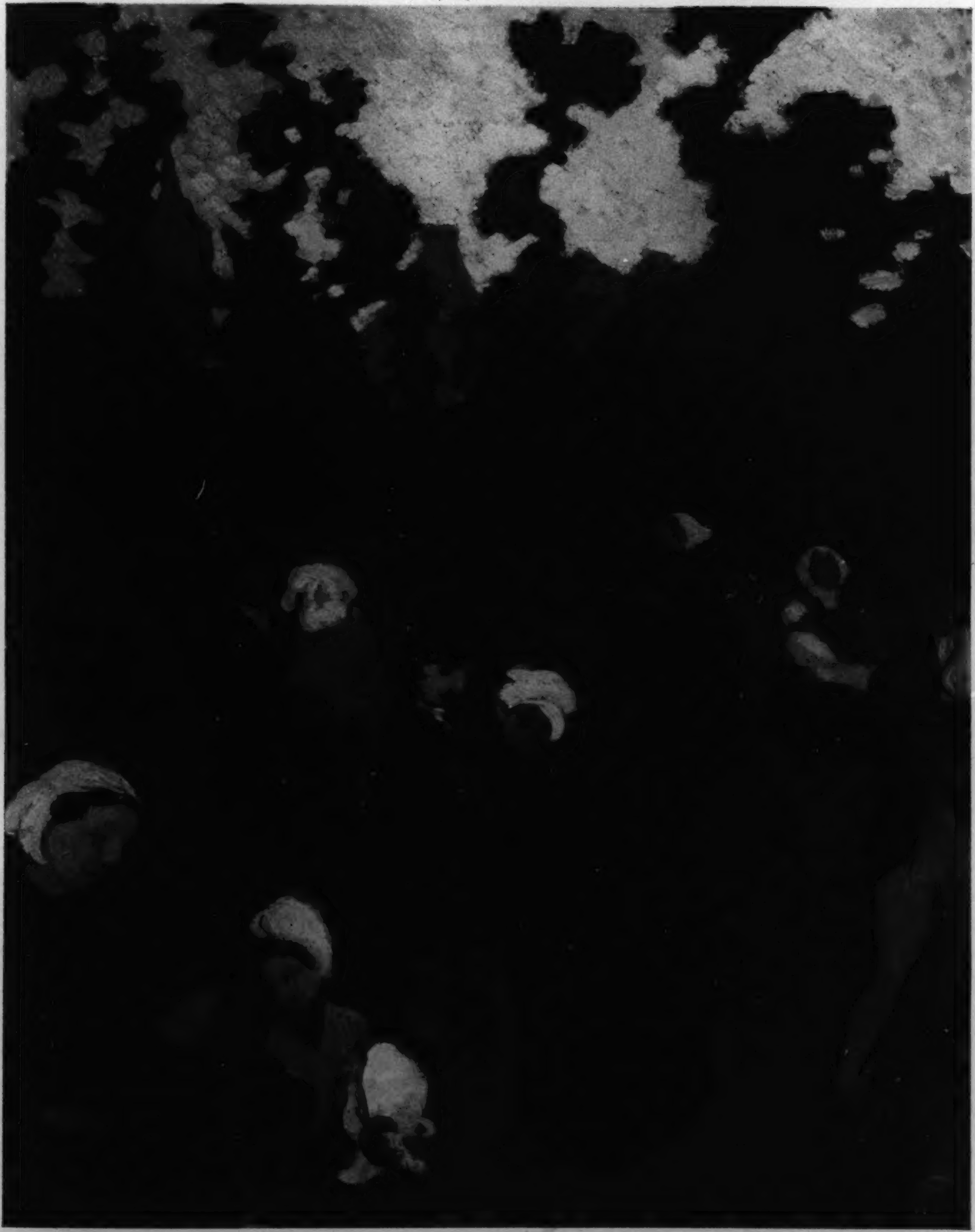
150 Self-Portrait

Canvas, 19⅝ × 23⅝ (50 × 60)
Signed, dated and inscribed lower middle: *a l'ami Vincent. C. Laval 88*
COLL: Vincent Van Gogh; Theo Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren
EXH: Theo Van Gogh Collection, 1960 (74)
LIT: Rewald, *Post-Impressionism*, p. 212 (illus.); Van Gogh *Letters*, III, p. 105 (pen sketch after the portrait by Vincent), No. 562 (November 1888), No. 589 (2 May 1889) and No. 604 (September 1889)

During the summer and autumn of 1888 Van Gogh was constantly in touch with Gauguin and Bernard in Pont-Aven. Apart from trying to persuade Gauguin to come to Arles, he was also proposing the exchange of works. Gauguin and Bernard sent him their self-portraits in September–October (cf. Nos. 14 and 84) and eventually after Gauguin's arrival in Arles, Laval sent Vincent his own self-portrait—Vincent reported to Theo that he found it 'extremely good . . . very bold, very distinguished'. In a letter of 17 January 1889, Vincent expressed surprise that Gauguin had not taken to Paris a self-portrait by Vincent which he had intended for Laval. On 2 May 1889, Vincent sent a batch of pictures to Theo in Paris, which included the self-portrait by Laval. In September, he asks: 'Have you framed the portrait by Laval . . . I thought it amazing, the look of the eyes through the glasses, such a frank look.' Among the few works by Laval which survive, this self-portrait, with its echoes of Degas in the composition and of Gauguin and Cézanne (seen through Gauguin), remains his masterpiece.

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)
Plate 3b

Plate vi DENIS La Danse Bretonne, 15¼ × 12½ (232)



151 Self-Portrait

Canvas, 21¾×18 (55×46)
Signed and dated upper right: *Charles Laval 1889*
COLL: Gift of Émile Bernard, 1932
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (206)
LIT: Chassé 1921, p. 77 (illus.); Émile Bernard, *Souvenirs inédits*, Lorient, 1939, p. 15

Compare the self-portrait dedicated to Van Gogh (No. 150)

Lent by the Musée National d'Art Moderne, Paris

152 Breton Landscape

Canvas, 21¾×18⅛ (55×46)
Signed and dated lower right: *Charles Laval 89* (?)
COLL: Bought by Musée du Luxembourg, 1938
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (207); Institut Néerlandais, Paris, Nov.–Dec. 1960; Petit Palais, Paris, June–October 1961

Gauguin wrote in November 1889 that Laval had not touched a brush for six months, which, if absolutely true, accounts for the extreme rarity of Laval's work from this year. The painting shows a mixed pedigree: Impressionism, Cézanne and Gauguin.

Lent by the Musée National d'Art Moderne, Paris

153 Breton Girls Resting

Water-colour, 19⅜×25¼ (49×63)
Signed and dated lower middle: *C. Laval 1889*

Lent by the Galerie Zunini, Paris

LOUIS ROY (d. 1907)

154 Landscape in Brittany

Canvas, 15×18⅛ (38×46)
Signed and dated lower right: *Roy 91*
EXH: Altschul, Yale, 1965 (40)

Little is known of Roy—even his place and date of birth have yet to be traced. He exhibited at the Café Volpini in 1889, and he apparently taught at the Lycée Michelet, where Schuffenecker also taught. There is no documentation about his visits to Brittany: the present painting provides the only clue. Two portrait-drawings of Roy are included in the present exhibition (Nos. 47 and 159).

Lent by Mr. and Mrs. Arthur G. Altschul, New York

ÉMILE SCHUFFENECKER (1851–1934)

155 The Cabin-Boy, Concarneau

Chalk, 8¼×9½ (21×24)

Probably drawn in 1886 when Schuffenecker spent some of the summer working at Concarneau in Brittany. It was there that he first met Émile Bernard in August and suggested he should visit Gauguin at Pont-Aven. Although not a member of the Pont-Aven group (he appears to have made this one visit to Brittany in 1886), 'Schuff', as Gauguin always called him, was probably closest of all to Gauguin until their estrangement in January 1891. He housed him for the most part during Gauguin's stays in Paris and he bought—or stored—his paintings, drawings, ceramics and sculpture. He was largely responsible for arranging the exhibition at the Café Volpini in 1889. After a pointillist phase in 1886, he returned to a modified Impressionist style. His work is scarcely influenced by Gauguin's example.

Lent by the Galerie les Deux Iles, Paris

156 Landscape at Armor, Brittany

Pastel, 5⅞×9¼ (15×23·5)

Lent by the Galerie les Deux Iles, Paris

157 Landscape, Ar-Goat, Brittany

Pastel, 5⅞×9¼ (15×23·5)

Lent by the Galerie les Deux Iles, Paris

158 Portrait of Gauguin

Black crayon, 14⅜×11½ (36·5×29·3)
Stamped with the artist's lotus blossom, lower right
COLL: Purchased from Stephen Higgins, Paris, 1959
EXH: *A Generation of Draughtsmen*, The University of Michigan Museum of Art, 1962 (135; illus. pl. XIIId)
LIT: Bulletin of the Rhode Island School of Design, Vol. 46, No. 2, 1960 (illus. on cover)

Gauguin is seen holding one of his ceramics, with the flames of the kiln in the background consuming one of his statues. Schuffenecker owned a large number of Gauguin's ceramics.

Lent by the Museum of Art, Rhode Island School of Design, Providence
Plate 4e

159 Portrait of Louis Roy

Pencil, 6⅝×4¼ (16·8×10·8)
Signed with studio stamp (lotus flower) lower right
COLL: Mme Jeanne Schuffenecker

Louis Roy was Schuffenecker's colleague at the Lycée Michelet and one of the exhibitors at the Café Volpini exhibition in 1889. Compare No. 47.

Lent by Anthony d'Offay, London

160 Self-Portrait

Pastel, 19¼×19 (49×48)

This pastel drawing is clearly connected with the Self-Portrait in oils, illustrated as a frontispiece to the exhibition, *Émile Schuffenecker*, Hirschl and Adler Galleries, New York, 1958. Compare the portraits of him by Bernard (illus. Rewald, *Post-Impressionism*, p. 202) and by Gauguin, *The Schuffenecker Family*, Musée du Louvre.

Lent by the Galerie les Deux Iles, Paris
Plate 4f

161 Portrait Sketch of Mme Champsaur

Pastel, 19¼×15⅛ (49×37·5)

The sitter, wife of the author Félicien Champsaur, is shown wearing Breton costume.

Lent by the Galerie les Deux Iles, Paris

ARMAND SÉGUIN (1869–1903)

162 Boats

Fan: gouache on parchment: 12⅞×22¼ (32·5×56·5)
Signed with monogram *AS* on one of the sails
COLL: Rémy de Gourmont
EXH: Mannheim, 1963 (227)

An early work by Séguin, painted in an adopted pointillist technique. Probably about 1890. Compare the later fan of 1901 (No. 170). Séguin was born in Brittany (his origins are obscure), studied at the Académie Julian and then spent most of his short life in and around Pont-Aven. In 1890–91, he painted four canvases, *The Pleasures of Life*, for the Pension Gloanec. He was an accomplished printmaker—etchings, woodcuts and lithographs—and introduced Amiet and O'Conor to these media. In 1894 he met Gauguin, who wrote the introduction to his one-man show at Le Barc de Boutteville's gallery the following year. He, in turn, wrote three articles on Gauguin for *L'Occident* in 1903. He died shortly afterwards in Sérusier's house at Châteauneuf-du-Faou.

Lent by Mlle Henriette Boutaric, Paris

163 Breton Peasants at Mass

Canvas, 21½×15 (54·6×38·1)
Unsigned
COLL: Carfax Gallery, London, *c.* 1915?; Alfred Thornton; Mrs. H. Thornton, from whom bought by Miss Gwendoline E. Davies, August 1916; bequeathed to the National Museum of Wales, 1952

EXH: Victoria Art Gallery, Bath, 1918–20; Eisteddfod, Barry, 1920; Natural Library of Wales, 1946–47
LIT: Alfred Thornton, *Notes on some of the pictures at the Victoria Art Gallery*, Bath, 1918, pp. 1, 12, 13; John Steegman, *The Connoisseur*, Vol. 129, p. 25; John Steegman and Philip Barlow, *Catalogue of Oil Paintings in the National Museum of Wales*, Cardiff, 1955, p. 143; John Ingamells, *The Davies Collection*, Cardiff, 1966

The English painter, Alfred Thornton (1863–1939), worked at Le Pouldu in the summer of 1890 (when he met Gauguin) and again in 1891. Thornton accepted this painting as one of Gauguin's most important works. Clearly it bears no relationship, in its mannered drawing (e.g. the fingers), its vague echoes of the Italian Primitives and its religious sentiment, to anything by Gauguin. The present attribution to Séguin, which appears far more convincing, was made by Samuel J. Wagstaff, Jr. (letter of 1960 in the National Museum of Wales).

Lent by the National Museum of Wales, Cardiff
Plate 32a

164 Les Fleurs du Mal

Canvas, 20⅞ × 13⅞ (53 × 35)
COLL: Galerie Drouet, Paris
EXH: Not previously exhibited

Although there is a signature reading 'Gauguin' in the lower right, the painting is much more likely to be by Séguin.

Lent by Mr. and Mrs. Samuel Josefowitz

165 Portrait of Marie Jade as a child

Canvas, 34¼ × 44⅞ (87 × 114)
Unsigned, *circa* 1894
COLL: Bought by the French State in 1929
EXH: *Exposition d'Art française contemporain*, Tokyo, National Museum of Fine Arts and Kyoto, November 1961–March 1962; *Les Premiers Indépendants*, Grand Palais, Paris, April–May 1965 (194)
LIT: *Le Figaro Littéraire*, 23 August 1952; Catalogue-Guide, Musée National d'Art Moderne, 1954, p. 142

It is said that the window and the landscape were painted by Gauguin, who, during a visit to Séguin's Paris studio at 54 rue Lepic, took palette and brush and replaced the sombre ground with the present view through the window. The picture was left in this state and the sitter's hands and the flowers remain unfinished. The sitter, born Mlle G. Vien, was a direct descendant of the painter, J. Vien, master of J-L. David.

Lent by the Musée National d'Art Moderne, Paris

166 Head of a Girl

Canvas, 18⅛ × 13⅛ (46 × 33)
Signed lower left: *Armand Séguin*
EXH: *Painters at Pont-Aven*, Hirschl and Adler Galleries, New York, 1961 (30); Nabis, Minneapolis, 1962

Lent by the Hirschl and Adler Galleries, New York

167 Les Deux Chaumières

Canvas, 24⅜ × 36¼ (60 × 91)
Signed lower left: *AS*
COLL: Rouart, Paris; Vente Galerie Charpentier, Paris, 13 June 1958 (lot 123, illus.)
EXH: *Armand Séguin*, Galerie Le Barc de Boutteville, Paris, February–March 1895 (4); *Painters at Pont-Aven*, Hirschl and Adler Galleries, New York, 1961 (31); Nabis, Minneapolis, 1962
LIT: Charles Chassé, *Les Nabis et leur Temps*, Paris-Lausanne, 1960 (pl. 38)

Probably painted in 1894. The motif is close to one of Séguin's etchings.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 26d

168 Famille de Pêcheurs

Canvas, 11¾ × 15⅞ (30 × 41)
Unsigned
COLL: Unknown
EXH: *The Outline and the Dot*, Dallas Museum of Fine Arts, March 1962 (16)

Lent by Mr. and Mrs. Samuel Josefowitz

169 Harvest in Brittany

Canvas, 36⅝ × 29 (93 × 72)
Unsigned

Lent by Mlle Henriette Boutaric, Paris

170 Breton Women Seated

Fan: Water-colour on paper, 5⅛ × 14¼ (13·1 × 36·2)
Signed lower right, and again, beneath the fan: *A Séguin 1901*
COLL: Ambroise Vollard, Paris
EXH: *La Bretagne*, Musée Municipal d'Histoire et d'Art, Saint-Denis, April–May 1961 (56); Altschul, Yale, 1965 (41, illus.)

Compare the earlier pointillist fan of *circa* 1890 (No. 162), and the coloured woodcut (No. 186).

Lent by Mr. and Mrs. Arthur G. Altschul, New York

171 Two women seated at café table

Mixed media, 15⅜ × 9⅛ (39·2 × 23)
Signed in the plate, upper right (reverse): *A. Séguin 93*

Lent by Mr. Samuel J. Wagstaff, Jr., Hartford, Conn.

172 Landscape with house

Etching and drypoint, 7⅛ × 12⅛ (18 × 30·8)
Dated in the plate, lower left: *Juillet 93*

Lent by Herr E. W. Kornfeld, Berne

173 Harbour with Sailing-boat

Etching and drypoint, 7⅛ × 11⅞ (18 × 30·3)
Dated: *Juillet 93*

Lent by Herr E. W. Kornfeld, Berne

174 Landscape, with woman's head in foreground

Etching, 7⅜ × 13⅞ (18·7 × 35)

Lent by Herr E. W. Kornfeld, Berne

175 House between the Trees

Etching and drypoint, 7⅛ × 11⅞ (18·2 × 30·4)

Compare the painting by Séguin, *Les Deux Chaumières* (No. 167).

Lent by Herr E. W. Kornfeld, Berne

176 Landscape with Bushes

Etching and drypoint, 7⅛ × 11⅞ (18·2 × 30·2)
Signed, in the plate, upper left: *A. Séguin Pouldu*

Lent by Herr E. W. Kornfeld, Berne

177 Landscape

Etching and drypoint, 9⅛ × 9⅛ (23 × 23)
COLL: Acquired by James McNeill Whistler, who subscribed to *L'Estampe Originale*, Paris in 1893–94
LIT: *L'Estampe Originale*, Paris, No. 7, July–September 1894

Probably executed in 1894. One of Séguin's most finished etchings.

Lent by the University of Glasgow

178 Two Swans flying over the Sea

Etching, 7½ × 10¼ (19·1 × 26·1)

Lent by Herr E. W. Kornfeld, Berne

179 Head of Bretonne

Etching and drypoint, 6⅜ × 2½ (16·3 × 6·3)

Lent by Herr E. W. Kornfeld, Berne

180 Bather

Etching and drypoint, 3¼ × 4⅛ (8·3 × 10·3)
LIT: *L'Ymagier*, No. 3, April 1895, as *Étude*

Lent by Herr E. W. Kornfeld, Berne

181 Two Peasants Working

Etching and drypoint, 7¼ × 10⅞ (18·3 × 27·5)
Unsigned

Lent by Herr E. W. Kornfeld, Berne

182 Seated Woman by the sea

Lithograph, 8⅜ × 12¼ (21·2 × 31)
Signed, in the plate, lower left: *Riec. Séguin* and, in margin, lower right: *AS*

Lent by Herr E. W. Kornfeld, Berne

183 Breton man, half-length

Lithograph, 9½×11¼ (24×28·5)
Dated in the plate, lower left: *1894*

Lent by Mr. Samuel J. Wagstaff, Jr., Hartford, Conn.

184 Two Boys

Lithograph, 10⅞×9⅜ (27·5×23·7)
Signed below the plate lower left: *A.S. 1895*

Lent by Mr. Samuel J. Wagstaff, Jr., Hartford, Conn.

185 Head of a young Breton girl

Woodcut, 6⅜×4½ (16·3×11·4)
Inscribed in the block, lower right: *Pont-Aven*

Two prints of this woodcut are exhibited, one in dark brown monochrome, the other in colours (red, green and blue).

Lent by Mr. Samuel J. Wagstaff, Jr., Hartford, Conn.

186 Breton woman and man by the sea

Coloured woodcut in the shape of a fan, 7⅛×13⅞ (18×35·2)

Compare the fan (No. 170).

Lent by Mr. Samuel J. Wagstaff, Jr., Hartford, Conn.

187 Three Breton Women

Woodcut, 9⅛×7⅜ (22·9×18·7)
Dated in the block, upper right: *1894*
Dedicated to Sérusier, in Tahitian, by Gauguin
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (222), as Séguin; *Gauguin*, Galerie Charpentier, 1960 (130)

This woodcut was illustrated in *L'Ymagier*, No. 2, January 1895, as *Bretonnes*, original woodcut by Séguin (opposite p. 73). Gauguin was clearly pleased with the double homage (Charles Morice's poem and Séguin's woodcut) and dedicated copies to Sérusier and to Mallarmé (coll. E. W. Kornfeld, Berne). As a result, the woodcut has occasionally been ascribed to Gauguin himself.

Lent by Mlle Henriette Boutaric, Paris

PAUL SÉRUSIER (1864–1927)

188 Landscape at the Bois d'Amour ('Le Talisman')

Wood, 10⅝×8⅝ (27×22)
Inscribed on the back: *Fait en octobre 1888 sous la direction de Gauguin par P. Sérusier Pont-Aven*
COLL: Given by Sérusier to Maurice Denis
EXH: *Gauguin et ses amis*, Galerie Kléber, Paris, 1949; *Carrière et le symbolisme*, Orangerie, Paris, 1949 (229); Nabis, Paris, 1955 (144); Sources, 1960–61 (651); Mannheim, 1963 (243)
LIT: Chassé, 1921, pp. 22, 81; M. Denis, *Paul Sérusier, ABC de la Peinture*, Paris, 1942, pp. 43ff.; Agnès Humbert, *Les Nabis et leur époque*, Geneva, 1954, pp. 29ff.; Rewald, *Post-Impressionism*, p. 206 and p. 275 (illus.)

Sérusier first visited Pont-Aven in the summer of 1888. Only towards the end of his stay, in early October, did he really speak with Gauguin. Under the latter's direction, he painted, on a cigar-box lid, this landscape in the Bois d'Amour (the same setting which Bernard had recently used for the two portraits of his sister Madeleine). Its impact on his fellow-students at the Académie Julian was profound: it laid the foundation for the high regard which all the Nabis had for Gauguin (Vuillard excepted). See the Introduction.

Lent by the family of Maurice Denis
Frontispiece

189 The Cow-Girl

Canvas, 14½×21 (36·8×53·3)
Unsigned
COLL: Mme Paul Sérusier
EXH: Nabis, Minneapolis, 1962

Probably painted in 1889.

Lent by Mr. Paul Josefowitz

190 The Sea at Dusk

Canvas, 15×18⅛ (38×46)
Signed lower left: *P.Sér*
COLL: Mme Paul Sérusier
EXH: Nabis, Paris, 1955 (27); Mannheim, 1963 (247)

Lent by Mlle Henriette Boutaric, Paris

191 Portrait of Marie Lagadu

Canvas, 24⅜×18⅛ (61×46)
Signed lower right: *PS*
COLL: Maurice Denis
EXH: Nabis, Paris, 1955 (145); Mannheim, 1963 (245)
LIT: M. Denis, *Paul Sérusier ABC de la peinture*, Paris, 1942, p. 17 (illus.)

The sitter (Marie Derrien—'Lagadu' in Breton dialect means 'black eyes') was also painted by Gauguin (see No. 33).

Lent by the family of Maurice Denis
Plate 23a

192 La Savoyarde

Canvas, 23×28¾ (57×73)
Signed and dated lower right: *P. Sérusier 90*
COLL: Van Wisselingh, Amsterdam
EXH: *Sérusier*, Galerie Drouet, Paris, 1909 (5)

Lent by Mr. and Mrs. Samuel Josefowitz

193 Breton Farmer

Canvas, 36×20 (91×51)
Atelier stamp, lower left
COLL: Mme Paul Sérusier
EXH: Not previously exhibited

Lent by Mr. Paul Josefowitz

194 The Wrestlers

Canvas (oil and egg tempera), 36¼×28¾ (92×73)
Signed lower left: *P. Sérusier*
COLL: Mme Paul Sérusier
EXH: *Paul Sérusier*, Galerie Durand-Ruel, Paris, 1953; Mannheim, 1963 (244)

Compare Gauguin's *Boys Fighting* of 1888 (No. 9), as well as the figure of Jacob wrestling with the angel in the *Vision after the Sermon* (National Gallery of Scotland, Edinburgh). Sérusier, like Gauguin, greatly admired Japanese Prints.

Lent by Mlle Henriette Boutaric, Paris
Plate 19c

195 La Barrière Fleurie

Canvas, 28¾×23⅝ (73×60)
Signed and dated lower right: *P.S.90*
COLL: Mme Paul Sérusier
EXH: *Hommage à Sérusier*, Musée des Beaux-Arts, Quimper, 1958; *Gauguin et ses amis*, Pont-Aven, 1961; Mannheim, 1963 (248)

Compare the treatment by Gauguin of much the same motif (No. 21).

Lent by Mlle Henriette Boutaric, Paris
Plate 19a

196 Landscape at Pont-Aven

Canvas, 25⅞×32 (65·5×81)
Signed and dated lower right: *P. Sérusier 90*
COLL: Acquired in 1953

Lent by the National Gallery of Canada, Ottawa

197 Farmyard at Pouldu

Canvas, 18⅛×24 (46×61)
Unsigned
COLL: Madeleine Bernoust, Paris
EXH: Nabis, Minneapolis, 1962; Altschul, Yale, 1965 (42)

Compare the view of the same farmyard, illustrated in *Sérusier, ABC de la Peinture*, 1942, which belonged to Maurice Denis.

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate 18a

198 Still-life

Canvas, 28¾×36¼ (73×92)
Signed and dated lower right: *P. Sérusier 91*
COLL: Mme Paul Sérusier
EXH: Musée Galliéra, Paris, 1947; Nabis, Paris, 1955 (147); *Hommage à Sérusier*, Musée des Beaux-Arts, Quimper, 1958; Mannheim, 1963 (249)

Painted in the Paris studio which Sérusier shared with Verkade in 1891–92. A still-life by

Verkade (exh. Nabis, Paris, 1955, No. 178) shows this same *motif.*

Lent by Mlle Henriette Boutaric, Paris
Plate 25a

199 Washerwomen

Canvas, 28¾ × 36¼ (73 × 92)
Unsigned
COLL: Mme Paul Sérusier
EXH: *Gauguin et le groupe de Pont-Aven*, Musée des Beaux-Arts, Quimper, 1950; Galerie Durand-Ruel, Paris, 1953; *Paris in the Nineties*, Wildenstein, London, 1954; Nabis, Paris, 1955 (149)

Probably painted in 1892.

Lent by Mlle Henriette Boutaric, Paris

200 Solitude

Canvas, 29½ × 27⅝ (75 × 70)
Unsigned
COLL: Mme Paul Sérusier
EXH: Nabis, Paris, 1955 (155); *Hommage à Sérusier*, Musée des Beaux-Arts, Quimper, 1958; Mannheim, 1963 (252, illus.)

Probably painted in 1892.

Lent by Mlle Henriette Boutaric, Paris
Plate 23c

201 Breton Women at Le Pouldu

Canvas (oil and tempera), 23 × 27⅝ (57 × 70)
Signed lower left: *P.S.*
COLL: Sale, Versailles, 19 May 1959
LIT: Chassé, *Les Nabis et leur Temps*, 1960 (pl. 19)

Lent by Miss Nina Josefowitz
Plate 28f

202 Seaweed Gatherers

Canvas, 18⅛ × 21⅝ (46 × 55)
Signed lower left: *PS*
COLL: Mme Paul Sérusier; Mlle Henriette Boutaric
EXH: *Paul Sérusier*, Musée Galliéra, Paris, 1947; *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (232); *Gauguin et le Groupe de Pont-Aven*, Musée des Beaux-Arts, Quimper, 1950; Galerie Durand-Ruel, Paris, 1953; *Paris in the Nineties*, Wildenstein, London, 1954; *Hommage à Sérusier*, Musée des Beaux-Arts, Quimper, 1958; *Sources*, Paris, 1960–61 (653)
LIT: M. Denis, *Paul Sérusier, ABC de la Peinture, Paris*, 1942

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 28b

203 Breton Peasants in the Bois d'Amour

Canvas, 28¾ × 36¼ (73 × 92)
Signed and dated lower left: *P Sérusier 93*
COLL: Mme Paul Sérusier
EXH: *Sérusier*, Musée des Beaux-Arts, Quimper (1958); Mannheim, 1963 (257)

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 31b

203a Market in Brittany

Canvas (oil and tempera), 28¾ × 23¼ (73 × 60)
Signed and dated lower right: *P. Sérusier 92*
COLL: Mme Paul Sérusier

Lent by Mlle Henriette Boutaric, Paris

204 Breton Girl seated in landscape

Canvas (oil and tempera), 28¾ × 23⅝ (73 × 60)
Signed and dated lower right: *P. Sérusier 91*
COLL: Mme Paul Sérusier
EXH: *The Outline and the Dot*, Dallas Museum of Fine Arts, March 1962 (6, illus.)

Probably painted in 1892.

Lent by Mr. and Mrs. Samuel Josefowitz

205 Red Roofs

Canvas, 15 × 18 (38 × 46)
Signed lower left: *P.S.*
COLL: Redfern Gallery, London; presented by the Friends of the Tate Gallery, 1959

Lent by the Trustees of the Tate Gallery, London

206 Seated Breton Woman

Canvas, 28¾ × 23¼ (73 × 60)
Signed lower left: *P. Sérusier*

Lent by Mlle Henriette Boutaric, Paris

207 Breton Woman in Profile

Cardboard, 14⅞ × 9 (38 × 23)
The sitter is a young girl from Quimper. Painted in 1895.

Lent by Mlle Henriette Boutaric, Paris

208 The Sea at Le Pouldu

Canvas, 28¾ × 23⅝ (73 × 60)
Signed and dated lower right: *P. Sèr 95*
COLL: Unknown
EXH: Not previously exhibited
One of Sérusier's most important 'Japonisant' works.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 29b

209 Self-Portrait

Canvas, 28¾ × 36¼ (73 × 92)
Unsigned
COLL: Maurice Denis
EXH: Nabis, Paris, 1955 (15); Mannheim, 1963 (256)
LIT: Maurice Denis, *Paul Sérusier, ABC de la peinture*, Paris, 1942, p. 72 (illus. in colour)

Painted *circa* 1900. Sérusier was referred to in Nabi circles as 'le Nabi à la barbe rutilante'.

Lent by the family of Maurice Denis

210 Still-life with Jug

Canvas, 15 × 24 (38 × 61)

Lent by the Hirschl and Adler Galleries, New York

211 Portrait of Dom Willibrord Verkade, 1903

Canvas, 22⅛ × 18⅛ (56 × 46)
Signed and dated lower right: *PS 1903*
COLL: Mme Paul Sérusier
EXH: Union Artistique, Quimper, 1939; Musée Galliéra, Paris, 1947; Galerie Durand-Ruel, Paris, 1953; Nabis, Paris, 1955 (16); *Hommage à Paul Sérusier*, Musée des Beaux-Arts, Quimper, 1958; Mannheim, 1963 (258)

Jan Verkade came to Paris in February 1891 and quickly made friends with Sérusier and Mogens Ballin. He shared a studio in Paris with Sérusier and the three artists visited Brittany in 1891. He joined the Benedictine Monastery at Beuron in 1894 and Sérusier painted this portrait there during a visit he made in 1903. Compare the portrait of Verkade, painted by Maurice Denis at Saint-Germain-en-Laye in 1906 (Musée National d'Art Moderne, Paris).

Lent by Mlle Henriette Boutaric, Paris
Plate 5b

212 Rochers au Pouldu

Gouache, 8¼ × 16½ (21 × 42)
Signed lower right: *P. Sér*

Lent by Mlle Henriette Boutaric, Paris

213 Sketches with Portrait of Gauguin rowing

Charcoal and Chinese ink, 12¾ × 18¾ (32·5 × 47·5)
Atelier stamp, lower right
COLL: Mme Paul Sérusier
EXH: *Sérusier*, Musée Galliéra, Paris, 1947; *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (244); *Gauguin et le Groupe de Pont-Aven*, Quimper, 1950; *Paris in the Nineties*, Wildenstein, London, 1954; Nabis, Paris, 1955 (29); Mannheim, 1963 (265)
LIT: Rewald, *Post-Impressionism*, p. 276 (illus.)

This sketch of Gauguin was probably executed in 1889 or 1890.

Lent by Mlle Henriette Boutaric, Paris

214 Sketches with portraits of Gauguin and Paul Ranson

Charcoal and Chinese ink, 14¾ × 17⅞ (37·5 × 45·7)
COLL: Mme Paul Sérusier
EXH: *Sérusier*, Musée Galliéra, Paris, 1947; *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (245); Nabis, Paris, 1955 (30); Mannheim 1963 (266)
LIT: Agnès Humbert, *Les Nabis et leur époque*, Geneva, 1954, p. 30; Rewald, *Post-Impressionism*, p. 277 (illus.)

The heads of Gauguin and the Nabi, Paul Ranson, appear with sketches of Breton peasants.

Lent by Mlle Henriette Boutaric, Paris

2 THE CIRCLE AROUND GAUGUIN

This group of twelve artists includes those who knew Gauguin in Brittany and indeed worked with him there. But Maufra, Moret and Loiseau painted in a modified Impressionist idiom, as did the two local-born artists, Chamaillard and Jourdan. Mogens Ballin and Jan Verkade attended Gauguin's banquet in February 1891 soon after their arrival in Paris and both (with Sérusier) saw him off on his first trip to Tahiti. But they were never intimates, and although their work in the first half of the 90's clearly owes something to Gauguin's example, they were closer to Sérusier. It is significant that both Ballin and Verkade were converted to Catholicism, the latter eventually joining the Benedictine monastery at Beuron in the Black Forest. Sérusier, Ballin and Verkade were all members of the Nabi group.

For Maurice Denis, as for the other Nabis (Maillol, Bonnard and Ranson in particular), Sérusier's *Talisman* and the works by Gauguin which they saw at the Café Volpini exhibition of 1889 influenced them deeply. Denis's writings (see his *Théories* and his *Journal*) show that he retained throughout his life the profoundest regard for Gauguin's achievement. While he owned several works by Gauguin (cf. Nos. 2 and 29), he was never an intimate, either in Paris or Brittany. Georges Lacombe is also more properly a Nabi, but both his painting and his sculpture owe something to Gauguin's example.

Of the three remaining artists—Danish, Polish and Swiss—only Slewinski, in whose villa at Le Pouldu Gauguin spent some time in 1894, can be said to have taken something from him. J. F. Willumsen met Gauguin at Pont-Aven in the summer of 1890, and they exchanged works in the following winter in Paris (see Nos. 67 and 277). But his own development as an artist owes little to Gauguin's practice. The Swiss artist, Cuno Amiet, was in Brittany in 1892–93 and therefore never met Gauguin.

CUNO AMIET (1868–1961)

215 Breton

Canvas, 15 × 18⅛ (38 × 46)
Signed and dated lower right: *CA 92*
EXH: *Amiet*, Kunsthalle, Berne, 1958 (5); *Amiet*, Kunsthalle, Basle, 1960 (16)

The Swiss painter, Cuno Amiet, after spending four years in Paris (1888–92) with Giovanni Giacometti, the father of Alberto Giacometti, lived in Brittany from May 1892 to June 1893. He stayed at the Pension Gloanec at Pont-Aven, meeting O'Conor and Séguin, who taught him etching. He never met Gauguin.

Private Collection, Switzerland

216 Breton

Canvas, 18⅛ × 14⅝ (45 × 37)
Signed and dated lower right: *CA 1892*
EXH: Berne, 1958 (6); Basle, 1960 (17; pl. 6)

Private Collection, Switzerland

217 Breton

Canvas, 21¼ × 18⅛ (54 × 45)
Signed and dated lower right: *CA 1892*
COLL: Klipstein and Kornfeld, Berne, Auction No. 110, 1962

Lent by Dr. Beat Hiltbold, Berne

218 Still-life with Tomatoes

Canvas, 11⅞ × 18⅛ (30 × 45)
Signed lower right: *CA 93*

Private Collection, Solothurn

219 Landscape in Brittany

Canvas, 49¼ × 29¾ (125 × 75·5)
Signed lower right: *Amiet 93*

Private Collection, Switzerland

220 Self-Portrait

Cardboard, 18⅛ × 15 (46 × 38)
Signed lower right: *CA 93*
COLL: Purchased from the artist, 1938
EXH: Basle, 1960 (19)

Private Collection, Solothurn

221 Breton Girl Resting

Canvas, 25⅝ × 31½ (65 × 80)
Signed lower left: *Amiet 93*

Private Collection, Zürich
Plate 30b

222 The Spinner

Canvas, 49¼ × 37⅜ (125 × 95)
Signed lower right: *Amiet 93*

Private Collection, Zürich

223 Harvest in Brittany

Canvas, 9⅞ × 40 (25 × 101·5)
Signed and dated lower right: *CA 1894*
EXH: *The Outline and the Dot*, Dallas Museum of Fine Arts, March 1962 (10)

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 29a

224 Departure of the Fishing-Boats

Polychrome wood-carving, 6¼ × 57⅞ (16 × 147)
Signed and dated: *CA 94*

This carving, as well as No. 223, were done in Switzerland, from sketches and memories of Amiet's stay in Brittany.

Lent by Mr. and Mrs. Samuel Josefowitz

MOGENS BALLIN (1871–1914)

225 Breton Landscape

Canvas, 21⅝ × 24⅞ (55 × 64)
Unsigned: *circa* 1891–92
COLL: Artist's family
EXH: Mannheim 1964 (2)

Probably painted on Ballin's visit to Brittany with Verkade and Sérusier in 1891.

Lent by Mrs. Esther Bredholt, Charlottenlund

226 Breton Landscape

Canvas, 18 × 23¼ (45 × 59)
Unsigned: *circa* 1891
COLL: Artist's family
EXH: *Mogens Ballin udstilling*, Kunstforeningen, Copenhagen, 1943 (19); Nabis, Paris, 1955 (62); Sources, Paris, 1960–61 (7)

Lent by Mrs. Esther Bredholt, Charlottenlund

227 Self-Portrait

Gouache on gold ground 5⅞ × 4¾ (15 × 12)
Signed and dated: *M.B. 1892*
COLL: Artist's family
EXH: Mannheim, 1964 (4)

Lent by Mrs. Esther Bredholt, Charlottenlund

ERNEST-HENRI DE CHAMAILLARD (*c.*1865–1930)

228 The Cliffs at Glomark

Canvas, 28⅜ × 36⅝ (72 × 93)
Signed lower left: *Chamaillard*

Lent by Mr. Meredith Long, Houston, Texas

229 View of the Artist's House

Canvas, 28⅜ × 36⅝ (72 × 93)
Signed lower left: *Chamaillard*

Chamaillard, born at Quimper, abandoned his law-practice for painting. By 1888, he was friendly with Gauguin, Laval, Moret and Bernard. He continued to live in Brittany, in a small villa between Quimper and Douarnenez—the motif of the present painting. He regularly exhibited at the Salon d'Automne from 1907 to 1925.

Lent by Mlle Henriette Boutaric, Paris

MAURICE DENIS (1870–1943)

230 Self-Portrait

Canvas, 13 × 9½ (33 × 24)
Dated lower left: *Avril 89*
EXH: *Denis*, Pavillon de Marsan, Paris, 1924; *Denis*, Albi, 1963; Mannheim, 1963 (73)
LIT: S. Barazzetti, *Maurice Denis*, Paris,

1945, p. 32; Charles Chassé, *les Nabis et leur Temps*, Lausanne-Paris, 1960, pl. 48

Painted when the artist was eighteen.

Lent by the family of Maurice Denis
Plate 5a

231 Two Sisters

Canvas, 15⅜×26¾ (39×68)
Signed and dated middle left: *MAVD 91*
COLL: Huc, Toulouse; Baron Maisons-Laffitte
EXH: *Denis*, Wildenstein, Paris and London, 1963; *Denis*, Albi, 1963; Mannheim, 1963 (80)

The two sisters are Eva and Marthe Meurier. Marthe (1871–1919) became Denis's wife in 1893. There is a second painting on the back of the canvas, *Figures Symbolistes*.

Lent by the family of Maurice Denis

232 La Danse Bretonne

Cardboard, 15¼×12⅞ (38·8×32·8)
Atelier stamp, lower right
COLL: Huc, Toulouse

Painted in 1891.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate vi

233 Mystère Catholique

Canvas, 38¼×57½ (97×146)
Signed and dated lower right: *MAVD 89*
COLL: Artist's family
EXH: *Denis*, Albi, 1963

Lent by Mme Marcel Poncet, Yverdon

234 Le Pardon Breton

Canvas, 28⅜×35⅞ (72×91)
Inscribed lower right: *à Mme Sérusier, Maurice Denis*
COLL: Given as a wedding present to Mme Paul Sérusier
EXH: *Painters of Pont-Aven*, Hirschl and Adler, New York, 1961 (17); *The Circle and the Dot*, Dallas Museum of Fine Arts, 1962 (8); Nabis, Minneapolis, 1962; *Denis*, Albi, 1963 (60); Mannheim, 1963 (90)

Lent by Mr. and Mrs. Samuel Josefowitz

235 Rocks at Le Pouldu

Cardboard, 9¼×7¼ (23·5×18·5)
Atelier stamp, lower left
COLL: Roland, Browse and Delbanco, London
EXH: *Years of Ferment—the birth of Modern Art*, U.C.L.A. Galleries, San Francisco and Cleveland Museum of Art, January–March 1965 (20)

Lent by Mr. and Mrs. Samuel Josefowitz

236 The Red Roofs

Cardboard, 7⅛×11⅝ (18×29·5)
Signed with monogram, lower left
COLL: Artist's family
EXH: Kunsthalle, Berne, 1945; *Gauguin et ses amis*, Pont-Aven, 1961; Mannheim, 1963 (83)

Lent by the family of Maurice Denis

237 Noli me Tangere

Millboard, 13⅝×9 (34·6×22·9)
Signed lower right: *MAVD 92*
COLL: Albert André, Paris
EXH: *Maurice Denis*, Musée National d'Art Moderne, 1945; Nabis, Paris, 1955 (98); Nabis, Minneapolis, 1962; Altschul, Yale, 1965 (23; illus.)

Lent by Mr. and Mrs. Arthur G. Altschul, New York
Plate 32c

238 First Communion

Oil and pencil on paper, laid down on panel, 8×11½ (20·3×29·2)
Signed lower left: *MAVD*
COLL: Mme Maria van Rysselberghe, Paris
EXH: Nabis, Minneapolis, 1962; Altschul, Yale, 1965 (24)

Lent by Mr. and Mrs. Arthur G. Altschul, New York

239 The Blessing of the Boats

Canvas, 29½×31½ (75×80)
COLL: Thomas Braun
EXH: *La Libre Esthétique*, Brussels, 1894

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 29c

240 Jacob wrestling with the Angel

Canvas, 19×14¼ (46×35)
Atelier stamp, lower left, and initialled lower middle and lower right
COLL: Ambroise Vollard, Paris
EXH: No. 11. Exposition, *Salon de la Dépêche*, Toulouse, 1894; *Maurice Denis*, Musée Toulouse-Lautrec, Albi, 1963

Lent by Mr. and Mrs. Samuel Josefowitz

241 Maternity at Le Pouldu

Canvas, 19¼×25⅝ (49×65)
Signed upper right: *MAVD*
COLL: Poncelet, Saint-Germain-en-Laye
EXH: *Denis*, Berne, 1945; *Gauguin et ses amis*, Pont-Aven, 1961; *Denis*, Albi, 1963; *Denis*, Wildenstein, Paris and London, 1963; Mannheim, 1963 (92)

Marthe Denis, with her daughter Bernadette on her knee; on the right, in sailor suit, her first daughter, Noele.

Lent by the family of Maurice Denis

242 Meal at Le Pouldu

Canvas, 28¾×38¼ (73×97)
Signed and dated lower left: *MAVD 1900*
COLL: Artist's family
EXH: *Denis*, Albi, 1963

Lent by Mme Marcel Poncet, Yverdon

ÉMILE JOURDAN (1865–1931)

243 La Rue de Concarneau at Pont-Aven

Canvas, 21¼×28¾ (54×73)
Signed lower right: *E. Jourdan*

The church at Pont-Aven is on the right; in the background, the bridge over the river Aven and the Pension Gloanec. Jourdan, like Chamaillard and Séguin, was a native of Brittany, born at Vannes in 1865. He first met Gauguin in 1888 and frequently saw him on his later visits to Brittany. His painting was closer to Moret than to Gauguin, cf. Gauguin's letter to Bernard of October 1889 (*Lettres*, p. 169): 'Jourdan fait du sous-Moret (tout à fait pareil).' He continued to live in Brittany until his death at Quimperlé in 1931.

Lent by Dr. R. Guyot, Clohars-Carnoët

244 Landscape at Brigneau, near Pont-Aven

Canvas, 21¼×25⅝ (54×65)
Signed lower left: *E. Jourdan*

Two sea-weed gatherers in the foreground.

Lent by Dr. R. Guyot, Clohars-Carnoët

GEORGES LACOMBE (1868–1916)

245 Landscape

Canvas, 23⅞×18⅛ (61×46)

Lent by Mlle Henriette Boutaric, Paris

246 The Green Wave

Canvas, 39⅜×28¾ (100×73)
COLL: The artist's family

Lent by Mesdames Mora and Maldan Lacombe, Paris

247 Jeunes Bretonnes dans la Forêt

Canvas, 18⅛×23⅞ (46×61)
Unsigned
COLL: Galerie les Deux Iles, Paris
EXH: Nabis, Minneapolis, 1962

Painted *circa* 1894. Compare Sérusier's treatment of a similar theme (No. 203).

Lent by Mr. and Mrs. Samuel Josefowitz

248 The Corn Reaper

Canvas, 19¼ × 25⅝ (49 × 65)
Lent by the Galleria del Levante, Milan

249 Isis

Polychrome wood, 45¾ × 19¾ (116 × 50)
Signed lower left
COLL: Artist's family
EXH: *Salon des Indépendants*, Paris, 1895; Nabis, Paris, 1955 (110)
Lent by Mesdames Mora and Maldan Lacombe, Paris
Plate 20c

GUSTAVE LOISEAU (1865–1930)

250 Les Roches Noires

Canvas, 21¼ × 28¾ (54 × 73)
Signed lower right: *G. Loiseau*

Probably painted in 1893 and possibly showing the 'Black Rocks' at Pont-Aven which appear in the background of several paintings by Gauguin (Nos. 17, 55).

Lent by the Modern Art Foundation, Oscar Ghez, Geneva

MAXIME MAUFRA (1861–1918)

251 Mountain River

Canvas, 28¾ × 39⅜ (73 × 100)
Signed and dated lower right: *M.M.92*
Lent by the Galerie Durand-Ruel, Paris

252 Locronan

Canvas, 23⅝ × 28¾ (60 × 73)
Signed and dated lower left: *Maufra 98*
Lent by the Galerie Durand-Ruel, Paris

253 Landscape at Loctudy

Canvas, 15 × 18⅛ (38 × 46)
Signed lower left: *Maufra*
Lent by the Galerie Durand-Ruel, Paris

HENRY MORET (1856–1913)

254 April Landscape

Canvas, 23 × 32⅝ (58 × 83)
Signed lower left: *Avril. Henry Moret*
Lent by the Modern Art Foundation, Oscar Ghez, Geneva
Plate 28c

255 The Return of the Boats at Douëlan

Canvas, 21¼ × 25⅝ (54 × 65)
Signed and dated lower left: *Henry Moret 91*
Lent by the Galerie Durand-Ruel, Paris

256 Landscape with cow-girl

Canvas, 21¼ × 31½ (54 × 80)
Signed lower left: *Henry Moret*
Lent by the Galerie Durand-Ruel, Paris

257 Haystacks at Riec-sur-Belon

Canvas, 22 × 14⅛ (55 × 35)
Signed lower left: *En Riec Henry Moret*
Private Collection, London

WLADYSLAW SLEWINSKI (1854–1918)

258 Self-Portrait

Canvas, 23⅝ × 18⅛ (60 × 46)
Signed lower left: *W. Slewinski*

The Polish painter, Wladyslaw Slewinski, arrived in Paris in 1888. Hitherto, he had devoted himself to the administration of his estate in Poland, occasionally doing some drawing. In Paris, however, he attended the Colarossi and Julian academies, met Strindberg, Mucha and the Spanish-born painter Durrio, and eventually, Gauguin, who encouraged him to paint. In 1890, he visited Brittany and in May 1894, gave hospitality to Gauguin and Anna the Javanese at his villa near Le Pouldu. He owned three paintings by Gauguin and in 1903 wrote an open letter to the Polish periodical, *Sztuka*, warmly praising the work of his deceased friend. He was in Poland from 1905 to 1910, but returned to Brittany, first at Pont-Aven and then at Douëlan, where he was friendly with Filiger, Moret, Sérusier and particularly O'Conor. Compare this self-portrait with the portrait of him by Gauguin (No. 37).

Lent by the National Museum, Warsaw
Plate 5c

259 Landscape with Rainbow

Canvas, 14⅛ × 17¾ (36 × 45)
COLL: Artist's estate
Lent by Collection Buffetaud-Primei, Paris

260 Women Combing her hair

Canvas, 25¼ × 36⅛ (64 × 91)
Signed upper left: *W. Slewinski*
Lent by the National Museum, Cracow

261 Woman with Red Hair

Canvas, 12⅝ × 14½ (32 × 36·8)
COLL: Artist's estate

Probably the same model as No. 260.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 23d

262 Still-life with fruit

Canvas, 16¼ × 24 (41 × 61)
COLL: Artist's estate
LIT: *La Revue du Louvre et des Musées de France*, 1962, *No.* 5, *p.* 238 (*illus.*)
Lent by the Musée National d'Art Moderne, Paris

263 Still-life with green cup

Canvas, 12⅝ × 17¾ (32 × 45)
Signed upper left: *W. Slewinski*
This still-life, and No. 262, probably date from 1897.
Lent by Mrs. Wladyslawa Jaworska, Warsaw

264 Still-life: white roses in a vase

Canvas, 24 × 18⅛ (61 × 46)
COLL: Artist's estate
Lent by Mr. and Mrs. Samuel Josefowitz

265 Young boy with a piece of bread

Canvas, 23⅝ × 17¾ (60 × 45)
COLL: Artist's estate
Lent by Mr. and Mrs. Samuel Josefowitz

266 The sea at Douëlan

Canvas, 16½ × 24¼ (42 × 61·5)
Lent by the National Museum, Warsaw

267 Seascape

Canvas, 21⅝ × 28¾ (55 × 73)
Lent by Messrs. Wildenstein, New York

268 Still-life with Flowers

Canvas, 25⅝ × 18¼ (65 × 46·5)
Lent by Messrs. Wildenstein, New York
Plate 24c

269 Head of a Boy

Canvas, 15¾ × 12¾ (40 × 32·5)
Signed and dated lower left: *W. Slewinski 902*
Lent by the National Museum, Cracow

270 Portrait of an Orphan Boy

Canvas, 30 × 19⅝ (76 × 50)
Signed lower left: *W. Slewinski*
Lent by the National Museum, Warsaw

271 Still-life

Canvas, 17⅛ × 23⅝ (43 × 60)
Signed lower right: *W. Slewinski*
Lent by the National Museum, Warsaw

JAN VERKADE (1868–1946)

272 Farmhouse with Tree

Canvas, 28×23¼ (71×59)
Unsigned
COLL: Paul Ranson
EXH: *The Outline and the Dot*, Dallas Museum of Fine Arts, March 1962 (13); The Nabis, Minneapolis, 1962; Mannheim, 1963 (298; illus.)

Jan Verkade arrived in Paris from Amsterdam in February 1891. He quickly made friends with Mogens Ballin and Sérusier (the three of them, with Charles Morice, saw Gauguin off to Tahiti on 4 April). The three artists were together in Brittany from April to August 1891 (at Pont-Aven and Huelgoat), after which Verkade went alone to stay at the inn of Marie Henry until October. From April to September 1892, Ballin and Verkade stayed at Saint-Nollf (Morbihan): Verkade was baptized at Vannes on 26 August. From Brittany, the two artists went to Italy, where they stayed for several months. There appears to be no evidence that Verkade returned to Brittany after 1892 and this painting probably dates from his visit to Le Pouldu in the autumn of 1891.

Lent by Mr. and Mrs. Samuel Josefowitz
Plate 26c

273 Farmyard at Le Pouldu

Canvas, 24×31¼ (61×78)
Unsigned
COLL: Marie Henry, Le Pouldu; Mme H. Cochennec; Hôtel Drouot sale, 24 June 1959 (lot 66)
EXH: *Carrière et le Symbolisme*, Orangerie, Paris, 1949–50 (264); *Hommage à Sérusier*, Musée des Beaux-Arts, Quimper, 1958 (81)

This landscape has always been exhibited as by Verkade, but was attributed to Gauguin in the Drouot sale of 1959. There can be little doubt that it is by Verkade, dating from his stay at the inn of Marie Henry at Le Pouldu (August–October 1891).

Lent by Mr. and Mrs. Samuel Josefowitz
Plate vii

274 Still-life

Canvas, 13⅜×16⅛ (34×41)
Signed and dated lower left: *Jan Verkade Fev. 91*

Lent by M. and Mme Cazalis, Enghien les-Bains

275 Two Women in a Field

Gouache on paper, 11¼×9 (28·5×22·8)
Unsigned
COLL: E. G. Verkade (the artist's brother)
EXH: Not previously exhibited
LIT: Kunsthistorisch Jaerboek, 1956, p. 224

Probably executed in 1892.

Lent by Mr. and Mrs. Samuel Josefowitz

276 Saint Sebastian

Gouache on paper, 18⅞×8⅝ (45×22)
Signed and dated lower left: *Jan Verkade 92*
COLL: Mogens Ballin
EXH: Copenhagen, 1894(?); Nabis, Paris, 1955 (181); Mannheim, 1963 (300)

Verkade visited Copenhagen with his friend Mogens Ballin in February–April 1894. While there, they organized an exhibition. The subject-matter of this gouache shows the change in Verkade's outlook: he was baptized at Vannes in August 1892; in June 1894, he entered the Benedictine monastery of Beuron (Germany) as a novice. He was ordained in 1901. Compare similar subject-matter by Filiger.

Lent by Mrs. Esther Bredholt, Charlottenlund

J. F. WILLUMSEN (1863–1958)

277 Breton woman walking in the street

Canvas, 31⅝×29⅛ (80·5×73·2)
Signed and dated lower left: *J. F. Willumsen 1890 Pont-Aven*
COLL: Exchanged with Gauguin in early 1891 for *La Luxure*; Mette Gauguin
EXH: *Den frie Udstilling*, Copenhagen, 1891

The painting which Gauguin exchanged in the early months of 1891 with Willumsen for his piece of sculpture, *La Luxure* (No. 67).

Lent by Mrs. Lissen Wilhelm Hansen, Copenhagen

278 Two Breton women walking

Canvas, 39⅜×39⅜ (100×100)
Signed and dated lower right: *J. F. Willumsen Bretagne 1890*
COLL: Purchased by the J. F. Willumsen's Museum, June 1962
EXH: *Salon des Indépendants*, spring 1891 (1248)
LIT: Merete Bodelsen, *Willumsen i 90'ernes Paris*, Copenhagen, 1957 (illus. opp. p. 48); Sigurd Schultz, J. F. Willumsen's Museum, Catalogue, Frederikssund, 1962, No. 11 and illustrated p. 21

Willumsen stayed at Pont-Aven at the Pension Gloanec from some time before 25 June until 26 July 1890 and only met Gauguin towards the end of his stay.

The influence of Gauguin is only slight in the Breton paintings. The witty silhouettes, the more generalized forms, the strong areas of colour owe little to Gauguin. Willumsen himself wrote of the present picture: 'The background is painted without movement, its details clearly discernible. The women, on the other hand, because they are moving swiftly by, are painted without detail, but with the "coup" of line and colour; e.g. the blue and black materials of their clothes are painted in local colours without regard to the nuances which would be perceived if the women were standing still against the same background.'

Lent by the J. F. Willumsen Museum, Frederikssund
Plate 30a

279 La Fécondité

Etching, 9⅝×13⅝ (24·5×34·5)
Signed and dated lower left: *J. F. Willumsen jvier 1891*
EXH: *Salon des Indépendants*, Paris, 1891 (1251); *Den frie Udstilling*, Copenhagen, 1891 (97); Sources, Paris, 1960–61 (752; illus.)
LIT: J. F. Willumsen, *Mine Erindringer fortalt til Ernst Mentze*, Copenhagen, 1953, p. 77, repr.; Merete Bodelsen, *Willumsen i 90'ernes Paris*, Copenhagen, 1957, fig. 11

Willumsen quickly made a name in Paris: Maurice Denis mentioned him in 1890. In 1908, Bernard, writing his homage to Père Tanguy, alluded to this etching: 'Il me semble que cette femme n'est autre que la modeste boutique du bon et franc père Tanguy.'

Lent by Hr. Sigurd Schultz, Copenhagen

SCHOOL OF PONT-AVEN

280 Decorative Landscape

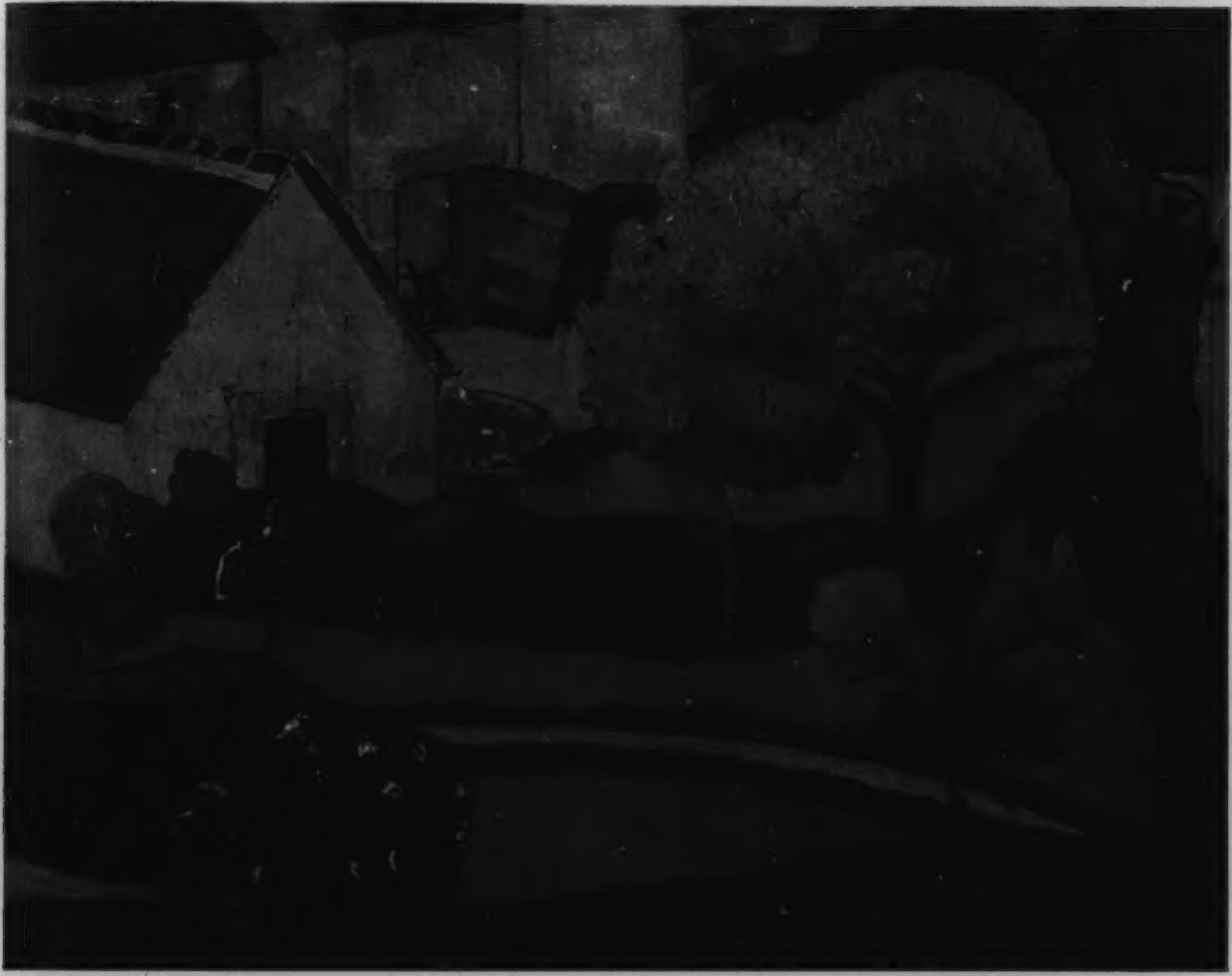
Oil on wood, 33⅞×22½ (86×57)
COLL: William Mollard; M. I. Lejdström, given by him in 1917 to the Nationalmuseum, Stockholm, through the Society of the Friends of the Museum. [NM 2049]
EXH: Oslo, 1926; *Gauguin*, Kunsthalle, Basle, 1928 (66); *Art Nouveau: Art and Design at the turn of the century*, Museum of Modern Art, New York, 1960 (114, illus. p. 50)
LIT: Ragnar Hoppe, 'Gauguin och hans målningar i Nationalmuseum', *Nationalmusei årsbok*, 1926, No. 8, pp. 65–103; *Collection de peintures du Musée National. Maîtres Étrangers:* Stockholm, 1928, p. 198; M. Malingue, *Gauguin*, 1948, p. 126 (illus.)

Lent by the Nationalmuseum, Stockholm
Plate 26b

281 Decorative Landscape

Oil on wood, 33⅞×22½ (86×57)
Signed lower right: *S.91* (?)
COLL: As in 280, except accession number is NM 2050
EXH: Oslo, 1926; *Gauguin*, Kunsthalle, Basle, 1928 (65); Sources, Paris, 1960–61 (566)

Plate vii VERKADE Farmyard at Le Pouldu, 24 × 31¾ (273)



LIT: Ragnar Hoppe, *op. cit.*; *Collection de peintures du Musée National. Maîtres Étrangers:* Stockholm, 1928, p. 198; M. Malingue, *Gauguin*, 1948, p. 36 (illus.)

These two Decorative Landscapes have frequently been attributed to Gauguin and said to have once formed two sides of the door of his studio at Le Pouldu. The attribution to the artist is untenable; the ascription to his studio unlikely. The marks on the lower right of No. 281 have been read as '? S. 91', and a tentative attribution made to Sérusier (Sources, Paris, 1960–61). A more probable attribution is to Jan Verkade, particularly in the case of No. 280, which is extremely close to a signed landscape by Verkade (coll. M. Ranson, Paris)

Lent by the Nationalmuseum, Stockholm
Plate 26a

282 Nude woman seen from rear

Charcoal and water-colour, 10⅜ × 15⅞ (26·3 × 40·4)
Unsigned
COLL: Theo Van Gogh; Mrs. Van Gogh-Bonger; Ir. V. W. Van Gogh, Laren

This study is clearly related to the painting by Gauguin, *Woman in the Hay* (No. 16) and it seems probable that it is by Gauguin himself. Mr. Mark Roskill firmly believes it to be by Gauguin, and thinks it was done *after* the painting, during Gauguin's stay in Paris in the early part of 1889.

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)
Plate 14b

283 Three Studies of Children

Conté and pastel, 13 × 19⅜ (33 × 49·3)
Unsigned
COLL: As in 282
EXH: Theo Van Gogh Collection, 1960 (110)

This drawing may be by Bernard.

Lent by the Vincent Van Gogh Foundation, Amsterdam (Theo Van Gogh Collection)

3 ENGLISH ARTISTS

Four English artists certainly knew Gauguin in Brittany but his influence on each of them was slight. This is particularly true of A. S. Hartrick, who observed him at the Pension Gloanec throughout the summer of 1886. Hartrick is important as a witness of this, Gauguin's first summer in Brittany, but even so he was never an intimate. His water-colour portrait of Gauguin was done long after the sitter's death. Eric Forbes-Robertson was more friendly with Séguin, Filiger and Alfred Jarry (he is the only English artist who contributed to the review, *L'Ymagier*). But clearly he met Gauguin in 1894 and his large painting (No. 292), reflects something of Gauguin's colour.

Both Bevan and O'Conor also met Gauguin in 1894 and both received monotypes dedicated to them in the master's hand (see Nos. 64 and 65). But Bevan's work doesn't show any strong debt to Gauguin and O'Conor's Pont-Aven style is equally far from what Gauguin was seeking. O'Conor, however, through his friendship with Séguin, was closest to Gauguin. He and Séguin were present at the famous incident at Concarneau on 25 May 1894 when Gauguin broke his ankle in a fight with some sailors and both are mentioned by Gauguin in a letter as two comrades who will possibly accompany him on his return to the South Seas.

ROBERT BEVAN (1865–1925)

284 The Dawn Harrow

Canvas, 21×28 (53·5×72)
Unsigned
COLL: The artist's estate
LIT: *Robert Bevan 1865–1925: A Memoir* by R. A. Bevan. London, 1965 (pl. 6)

This unfinished oil probably dates from 1894. Bevan stayed at the Villa Julia, Pont-Aven, in 1890–91 and again in 1893–94. On this second visit, he met Gauguin, who dedicated a monotype to him (see No. 64).

285 The Muck Cart, Brittany

Water-colour, 14⅞×23 (38×58·4)

286 Threshing, Brittany

Crayon and water-colour, 16½×23¾ (42×60·5)

287 La Soupe

Crayon and chalk, 9×13¾ (23×35)

288 Lane with figures

Crayon, 10¼×13¾ (26×35)

289 Line of Poplars

Crayon, 10¼×13¾ (26×35)

290 Ploughing

Crayon and water-colour, 7¾×11¼ (19·7×28·5)

291 Breton girl kneeling

Crayon, 11¼×11 (28·5×27·8)

Nos. 284–291 lent by R. A. Bevan, Esq., Colchester

ERIC FORBES-ROBERTSON (1865–1935)

292 Great Expectations

Canvas, 29¼×39⅜ (74·4×100)
Signed and dated lower left: *Eric Forbes-Robertson. Pont-Aven 94*
COLL: Given by the Contemporary Art Society, 1963
LIT: Denys Sutton, 'Echoes from Pont-Aven', *Apollo*, LXXIX, May 1964, p. 404 (illus.)

Lent by Northampton Museum and Art Gallery

293 Three Brittany Sketchbooks

Pencil, 9⅛×5⅞ (23·3×14·8)
LIT: Denys Sutton, 'Echoes from Pont-Aven', *Apollo*, LXXIX, May 1964, pp. 403–6

These sketchbooks were used by Eric Forbes-Robertson at Pont-Aven in 1891 and 1893. They include portrait sketches of Alfred Jarry, as well as a portrait of the artist by Séguin.

Lent by Miss Ida Forbes-Robertson, London

A. S. HARTRICK (1864–1950)

294 Portrait of Paul Gauguin

Water-colour, 11×12½ (27×31·7)
Signed lower left: *A. S. Hartrick*
Inscribed upper left: *Ona tu* (*I don't care. What does it matter*)
COLL: Purchased 1944
EXH: Glasgow Institute, 1944 (196); *Hartrick Memorial Exhibition*, Arts Council, 1951 (52)

A portrait made by Hartrick towards the end of his life, when he was engaged in writing his memoirs (*A Painter's Pilgrimage*, Cambridge, 1939). He spent the summer of 1886 at Pont-Aven and his memories of Gauguin's stay there are extremely valuable, illuminating and sometimes amusing.

Lent by the Glasgow Museum and Art Gallery

RODERIC O'CONOR (1860–1940)

295 Still-life with Bottles

Canvas, 21⅝×18⅛ (55×46)
Signed and dated upper left: *R. O'Conor 92*
COLL: O'Conor's studio sale, Hôtel Drouot, Paris, 7 February 1956, bought Roland, Browse and Delbanco, from whom purchased by the Tate Gallery, 1957
EXH: *O'Conor*, Roland, Browse and Delbanco, 1957 (11)
LIT: Denys Sutton, *The Studio*, CLX, 1960, p. 173

Roderic O'Conor, born at Roscommon, Ireland, in October 1860, was the only British artist who maintained a prolonged contact with artists of the Pont-Aven Group. He was very friendly with Séguin and Amiet, Slewinski and Sérusier. In May 1894, he was present at Concarneau when Gauguin broke his ankle: Gauguin's regard for him is attested by the monotype which he dedicated to him (No. 65). Indeed, in a letter to William Mollard of September 1894 (*Lettres*, CLII), Gauguin mentioned that Séguin and 'un Irlandais' intended to accompany him back to the South Seas. Nevertheless, O'Conor's painting, in facture and style, owes little directly to Gauguin's example.

Lent by the Trustees of the Tate Gallery, London
Plate 24d

296 Yellow Landscape, Pont-Aven

Canvas, 26⅜×36 (67×91·5)
Signed and dated lower left: *O'Conor, 92*
Lent by Mrs. Margaret Walker, Isfield, Sussex
Plate 28c

297 Field of Corn, Pont-Aven

Canvas, 15×15 (38×38)
Signed and dated lower right: *O'Conor 92*
Lent by the Ulster Museum, Belfast

298 Old Woman Knitting

Canvas, 32×26⅞ (82×68)
Signed and dated upper left: *O'Conor 1893*
Lent by G. Szpiro, Esq., London

299 Breton Peasant Girl

Canvas, 31×26 (79×66)
Unsigned
Lent by Mrs. Margaret Walker, Isfield, Sussex

300 The Farm at Lezaver, Finistère

Canvas, 29×36¼ (73×92)
Signed and dated lower left: *O'Conor 1894*
Lent by the National Gallery of Ireland, Dublin

301 Tree in a Field

Canvas, 21¼×25⅝ (54×65)
Signed lower left: *O'Conor*
Lent by H. E. Bates, Esq., Ashford, Kent

302 The Promontory

Canvas, 21¼×25⅝ (54×65)
Unsigned
Lent by the City Art Gallery, Bristol

303 View of Pont-Aven

Canvas, 21¼×25⅝ (54×65)
Signed and dated lower right: *R. O'Conor 99*
Lent by Mrs. Farquhar, Fethard, Ireland

304 Self-Portrait

Canvas, 27¾×21½ (70·5×54·5)
Painted *circa* 1900.
Lent by William Wallace, Esq., Newbury

DOCUMENTS, PHOTOGRAPHS, LETTERS

305 Poster of the Café Volpini Exhibition, 1889

10½ × 15¼ (26·5 × 38)
LIT: Rewald, *Post-Impressionism*, p. 281 (illus.)

Lent by Anthony d'Offay, London

306 Catalogue of the Café Volpini Exhibition, 1889

6 × 9⅝ (15·4 × 24·4)
LIT: Rewald, *Post-Impressionism*, pp. 280–84

Lent by Ronald Pickvance, Esq., Windsor

307 Three Photographs of Gauguin

Lent by Mr. John Rewald, New York

308 Six Photographs

(a) Paul Sérusier, *circa* 1890
(b) Sérusier in Breton costume, with Jan Verkade in the costume of a Breton, during a fête at Pont-Aven. Probably 1891
(c) Sérusier at the Académie Ranson
(d) Sérusier at his easel, with Séguin
(e) Georges Lacombe wearing a Breton hat
(f) Mogens Ballin and his wife, Marguerite d'Auchamp

Lent by Mlle Henriette Boutaric, Paris

309 Group of Letters

(a) Sérusier to Verkade, 1893
(b) Denis to Sérusier, 1891
(c) Verkade and Ballin to Sérusier, 1895
(d) Séguin and Sérusier to Verkade, 1903
(e) Sérusier to Verkade, 1905

Lent by Mlle Henriette Boutaric, Paris

310 Caricature of Robert Bevan, by Abel Faivre

Pen and ink, 7½ × 7 (19 × 17·8)

Drawn *circa* 1893.

Lent by R. A. Bevan, Esq., Colchester

311 Two Photographs: Villa Julia, Pont-Aven

Robert Bevan stayed at the Villa Julia, the rival pension to Mme Gloanec's at Pont-Aven, in 1890–91 and again in 1893–94.

Lent by R. A. Bevan, Esq., Colchester

312 Three Photographs, Pont-Aven 1891

These three group-portraits were taken at Pont-Aven in March and September 1891. On two of them, Robert Bevan appears with Eric Forbes-Robertson.

Lent by Miss Ida Forbes-Robertson, London

313 La Revue Encyclopédique, 1892

Albert Aurier (1865–92), Symbolist poet, art critic and editor of *Le Moderniste* (to which Gauguin and Bernard contributed in 1889) wrote the first full article on Van Gogh (*Mercure de France*, January 1890). In March 1891, he contributed to the *Mercure de France* an important article on Gauguin. This was followed in April 1892 by a long article on 'Les Symbolistes' for the *Revue Encyclopédique*, an article important for its many illustrations of works by Gauguin, Bernard, Sérusier, Denis, Redon, Bonnard and others.

Lent by Anthony d'Offay, London

314 L'Ymagier

A quarterly magazine edited by Rémy de Gourmont. No. 2 (January 1895) and No. 3 (April 1895) are exhibited. Alfred Jarry was a frequent contributor and illustrations were provided by Gauguin, Bernard, Filiger, Roy, Séguin, Forbes-Robertson, and the Douanier Rousseau.

Lent by the University of Glasgow

315 The Evergreen

The Evergreen. A Northern Seasonal was launched in Edinburgh in the spring of 1895 by Patrick Geddes. Part of its aim was to revive interest in ancient Celtic design. Illustrators included John Duncan and Charles H. Mackie; the latter had met Sérusier in France and arranged for the illustration of his *Pastorale Bretonne* (p. 77).

Lent by Professor A. McLaren Young, Glasgow

ADDENDA

PAUL GAUGUIN

316 Bathing, Brittany

Canvas, 36⅝ × 28⅜ (93 × 72)
Signed and dated lower right: *P. Gauguin 87*
COLL: Vente Gauguin, 23 February 1891, lot 18 (960 frs.), bought by Roger Marx, his sale, Paris, 11–12 May 1914, lot 28, bought Druet; C. Tetzen-Lund, Copenhagen (1917); Galerie Barbazanges, Paris; Paul Rosenberg, New York
EXH: Galerie Boussod et Valadon, Paris, January 1888; *Salon d'Automne*, Paris, 1906 (220)
LIT: W.215; Merete Bodelsen, 'Gauguin's Bathing Girl', *Burl. Mag.*, May 1959, p. 187

Lent by the Instituto Torcuato Di Tella, Buenos Aires

317 Eve

Pastel and water-colour, 13 × 12¼ (33 × 31)
Signed and dated lower right: *P. Gauguin 89*
COLL: Gustave Fayet; Wildenstein, New York; Quest Art Galleries, Chicago
EXH: Probably Café Volpini, Paris, 1889 (42); *Salon d'Automne*, Paris, 1906 (34)
LIT: W.333; Jules Antoine, 'Impressionistes et synthétistes', *Art et Critique*, Paris, No. 24, 9 November 1889, p. 370; *Lettres*, XCI, p. 172; H. Dorra, 'The first Eves in Gauguin's Eden', *G.B.A.*, March 1953, p. 192; Rewald, *Drawings*, 1958, No. 22

Compare the entry on No. 18.

Lent by the Marion Koogler McNay Art Institute, San Antonio, Texas

317a Two Boys Fighting

Canvas, 36⅝ × 28¾ (93 × 73)
Signed and dated lower middle: *P. Gauguin 88*
COLL: Vente Gauguin, 23 February 1891, No. 21, *Les Lutteurs*, bought by Alfred Natanson (250 frs.); Ambroise Vollard, Paris; Mme de Galéa, Paris
EXH: Sixth Exhibition of *Les XX*, Brussels, 1889 (6); Café Volpini, Paris, 1889 (40)
LIT: W.273

An earlier version of No. 9. In a letter to Schuffenecker of 8 July 1888 (*Lettres*, LXVI), Gauguin described how he had recently finished some paintings of nude boys, 'not at all like Degas. The last is of two boys fighting near the river, wholly Japanese by a savage of Peru.' Comparison with the *Young Boys Bathing* (No. 4) of 1886 admirably illustrates the change in Gauguin's style.

Private Collection, U.S.A.

ARMAND SÉGUIN

318 Nude Seated in a Landscape

Canvas, 37¾ × 46 (96 × 117)
Signed lower left: *Armand Séguin*
Dated middle left: *1896 Juin*

Lent by the family of Maurice Denis

319 The Pleasures of Life

Canvas, each 60 × 22½ (152·5 × 56·6)
Signed lower centre (first canvas): *A Séguin*

This four-part screen, executed in 1890–91, originally formed part of the decoration at Mme Gloanec's inn at Pont-Aven.

Private Collection, U.S.A.

PIERRE-AUGUSTE RENOIR (1841–1919)

320 Pont-Aven

Canvas, 18⅛ × 21⅝ (46 × 55)
Signed lower left: *Renoir*
COLL: Raphael Gerard; Émile Roche
EXH: *French Masters XIX and XX Century*, Lefevre Gallery, London, June–July 1952 (17)

Private Collection, London

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Plate 1 GAUGUIN Bonjour Monsieur Gauguin, 45¼ × 36½ (31)

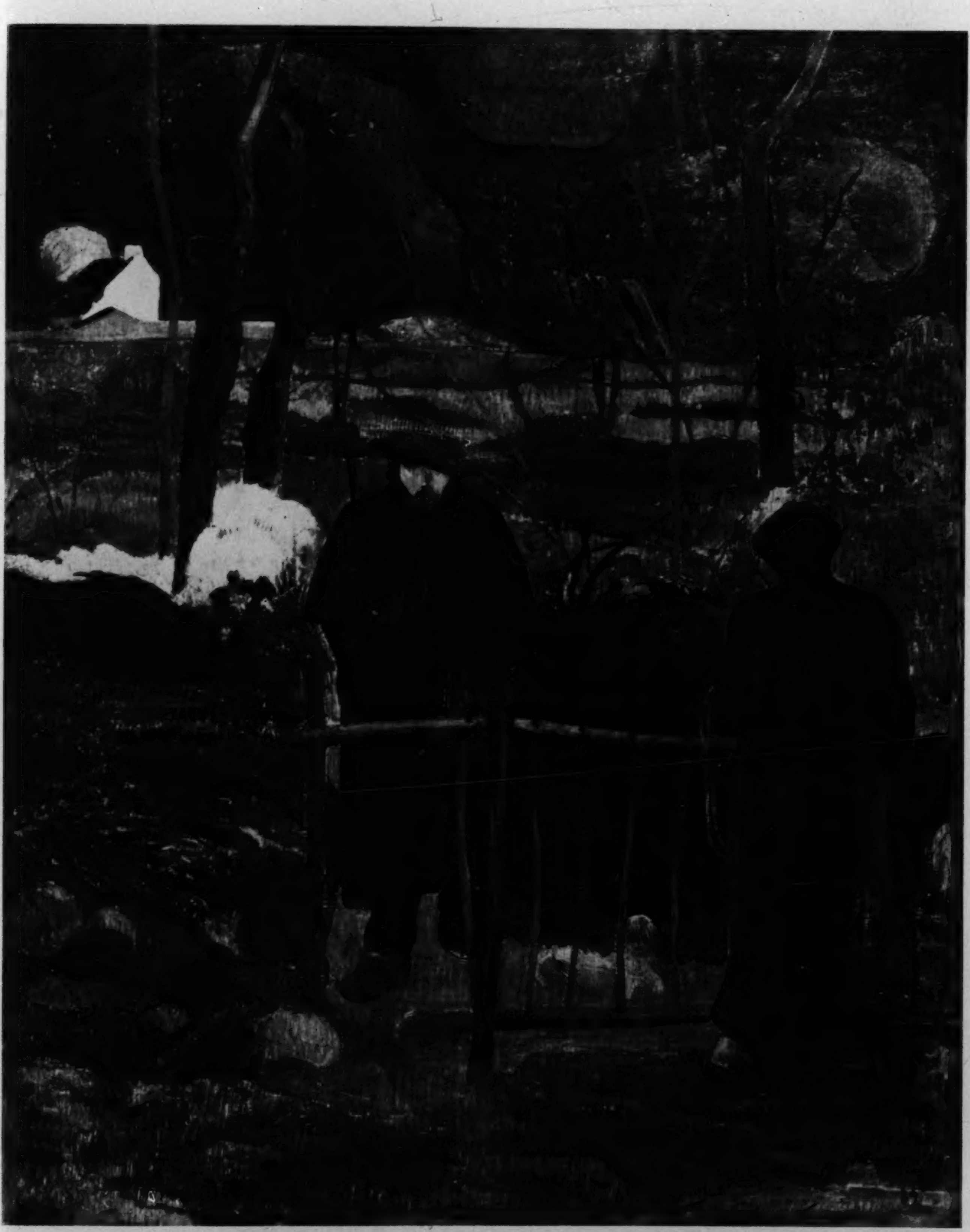
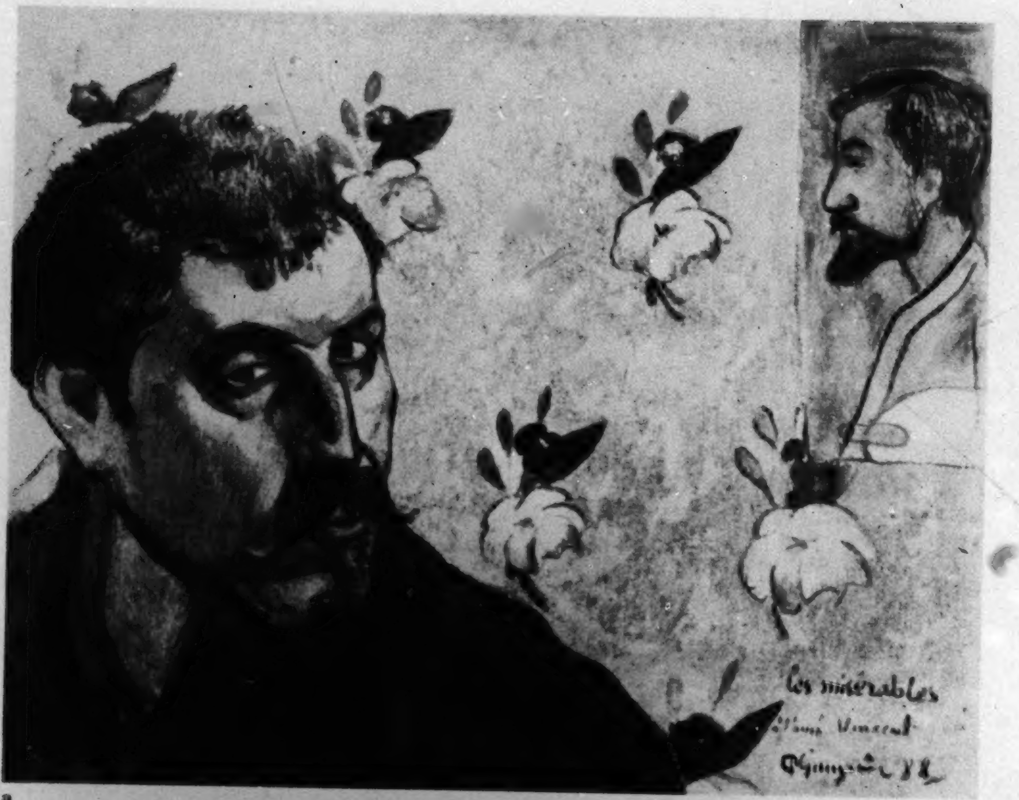
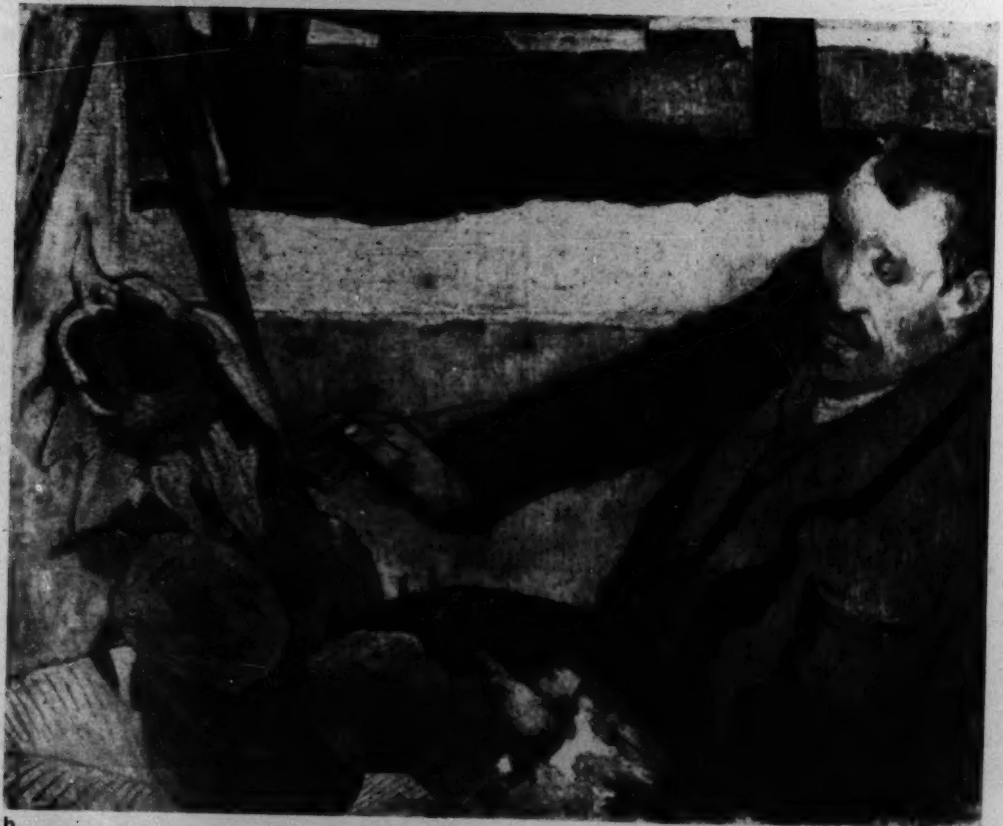


Plate 2a GAUGUIN Self-Portrait: 'Les Miserables', 17¾ × 21⅝ (14)
b GAUGUIN Van Gogh Painting Sunflowers, 29¼ × 36⅝ (15)

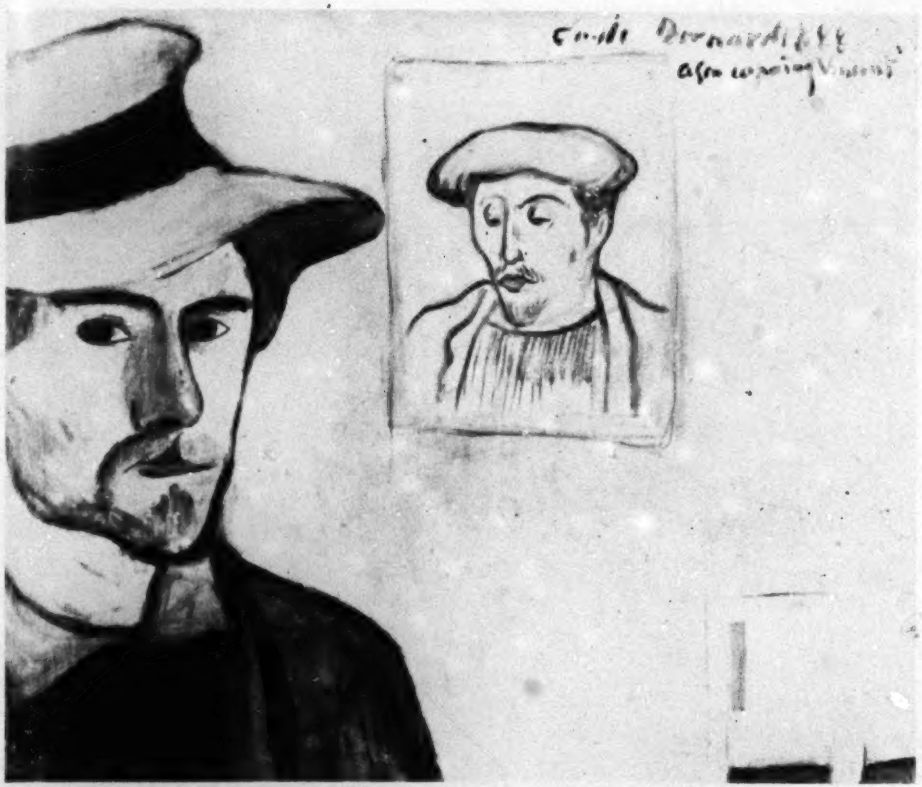

les misérables
à l'ami Vincent
PGauguin 88

a

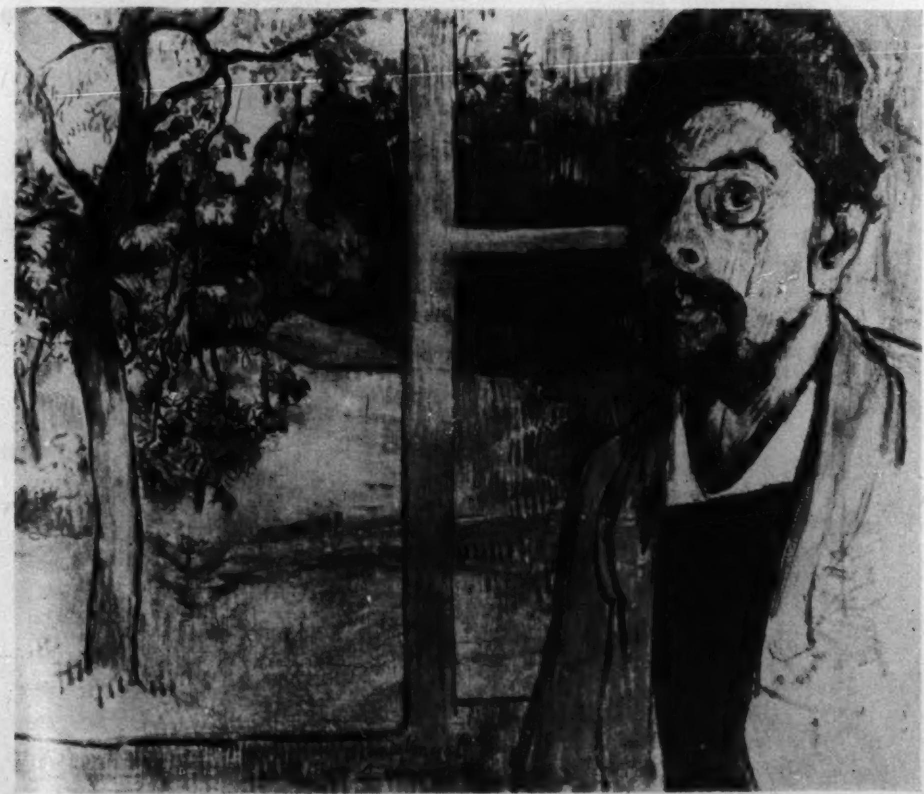


b

late 3a BERNARD Self-Portrait, 18⅛ × 21⅝ (84)
b LAVAL Self-Portrait, 19⅞ × 23¾ (150)

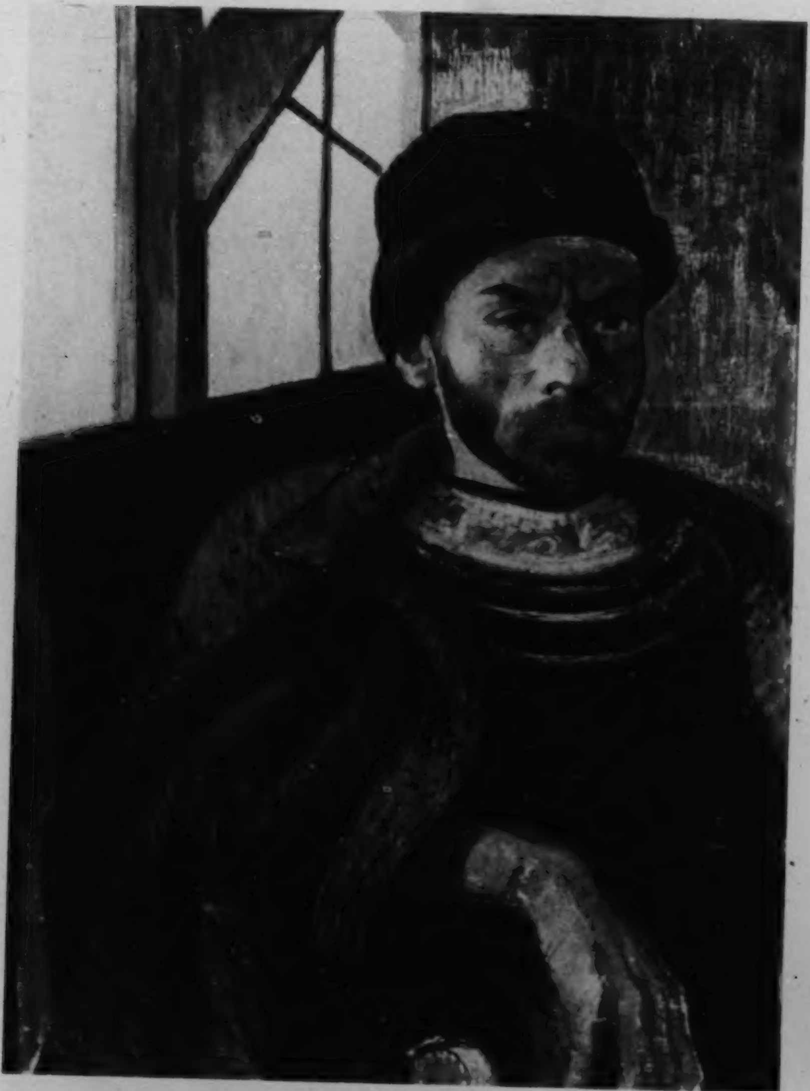

Emile Bernard 1888
à son copaing Vincent

a



b

Plate 4a DE HAAN Self-Portrait in Breton Costume, 28⅜ × 21⅜ (124)
b GAUGUIN Portrait of Meyer de Haan, 6¼ × 4¼ (56)
c GAUGUIN Nirvana: Portrait of Meyer de Haan, 8 × 11⅛ (55)
d DE HAAN Portrait of Theo Van Gogh, 8¼ × 5½ (132)
e SCHUFFENECKER Portrait of Gauguin, 14¾ × 11½ (158)
f SCHUFFENECKER Self-Portrait, 19¼ × 19 (160)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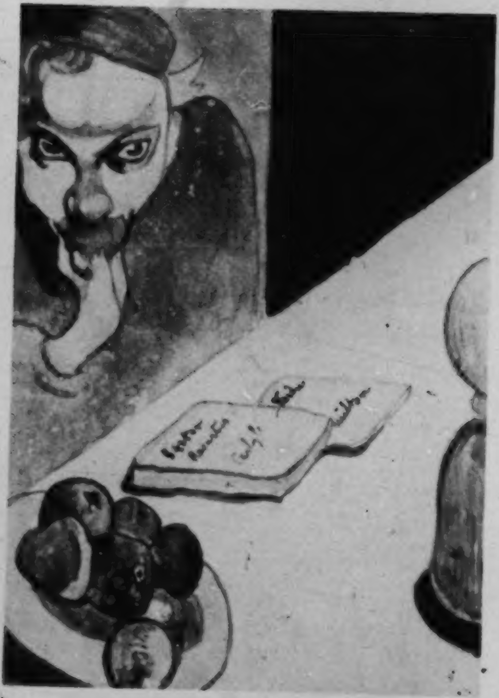
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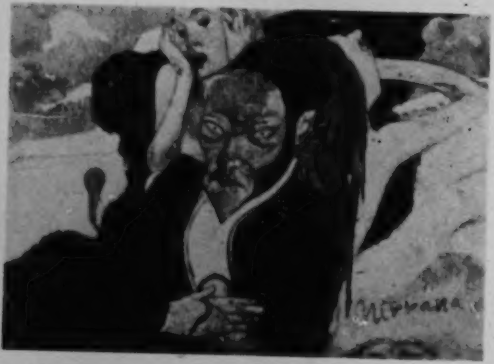

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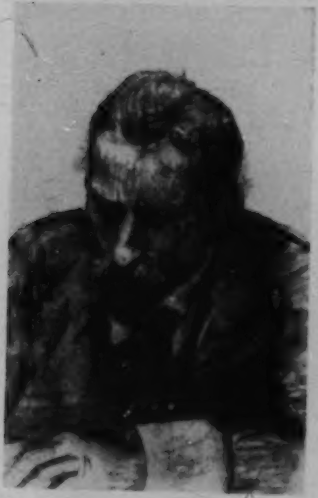
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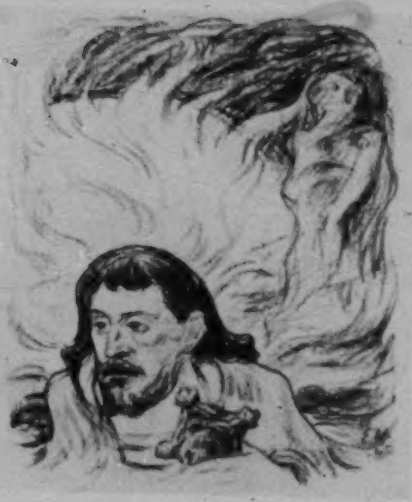
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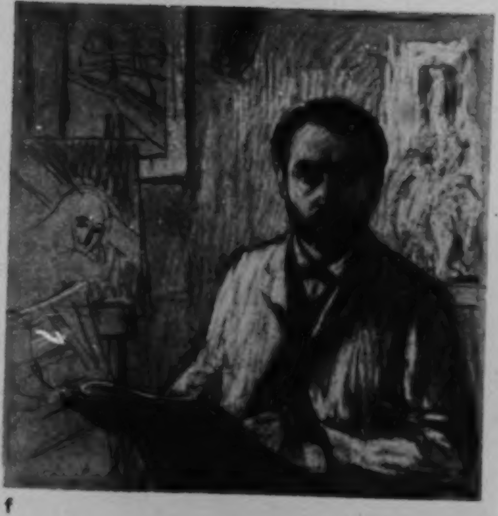
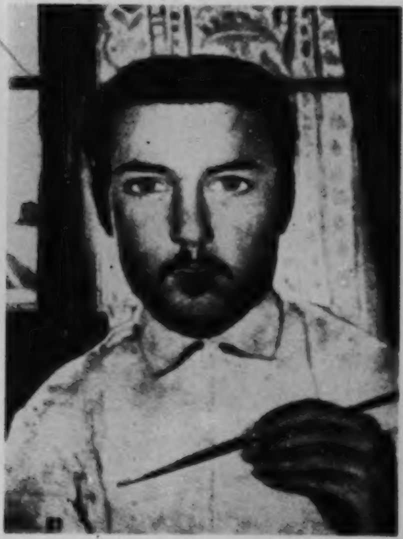

f

Plate 5a DENIS Self-Portrait, 13 × 9½ (230)
b SÉRUSIER Portrait of Dom Willibrord Verkade, 1903, 22⅛ × 18⅛ (211)
c SLEWINSKI Self-Portrait, 23⅞ × 18⅛ (258)
d FILIGER Portrait of Émile Bernard, 11¾ × 9¾ (145)
e GAUGUIN Portrait of Slewinski, 21¼ × 31⅞ (37)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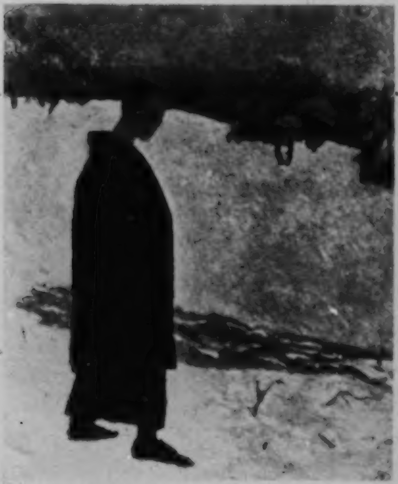
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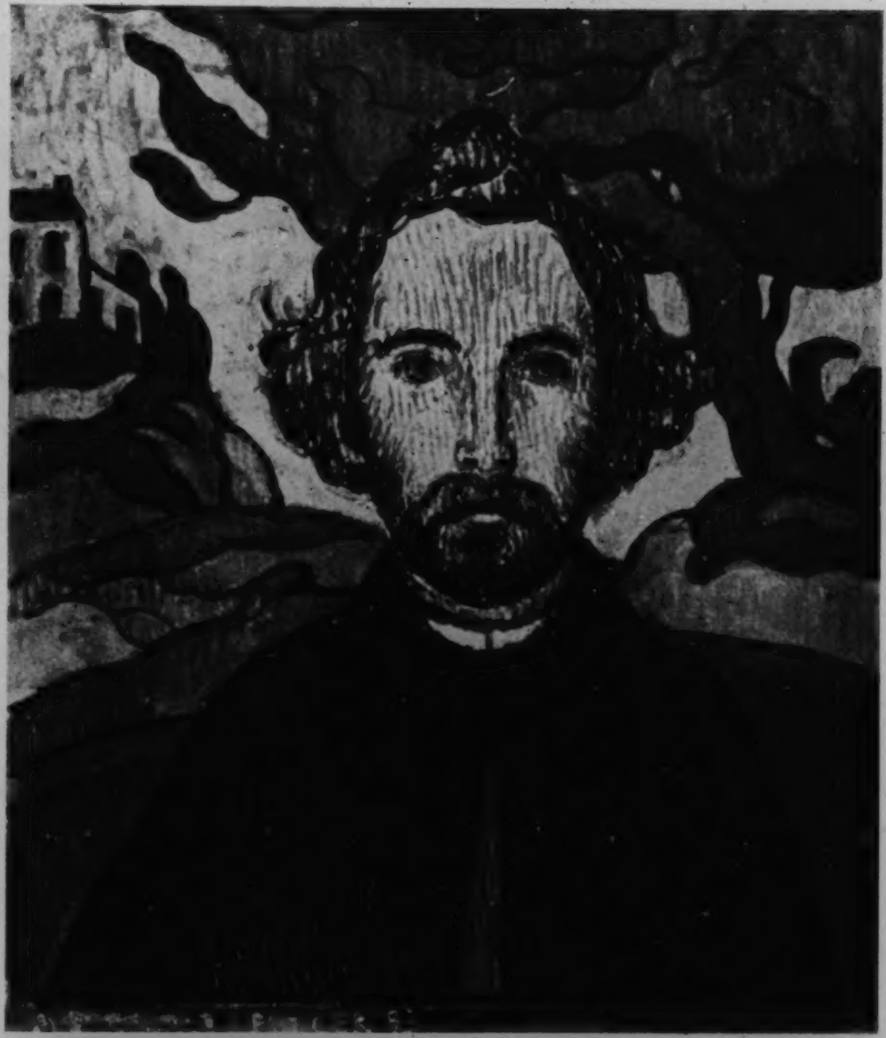

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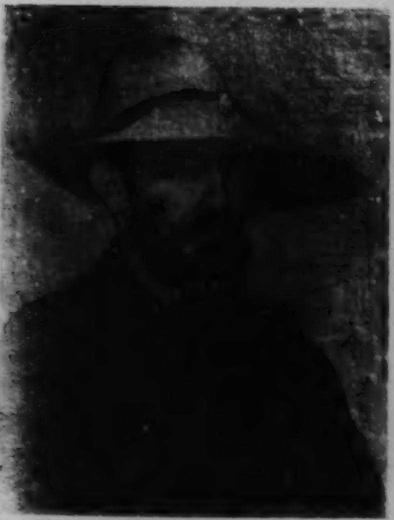


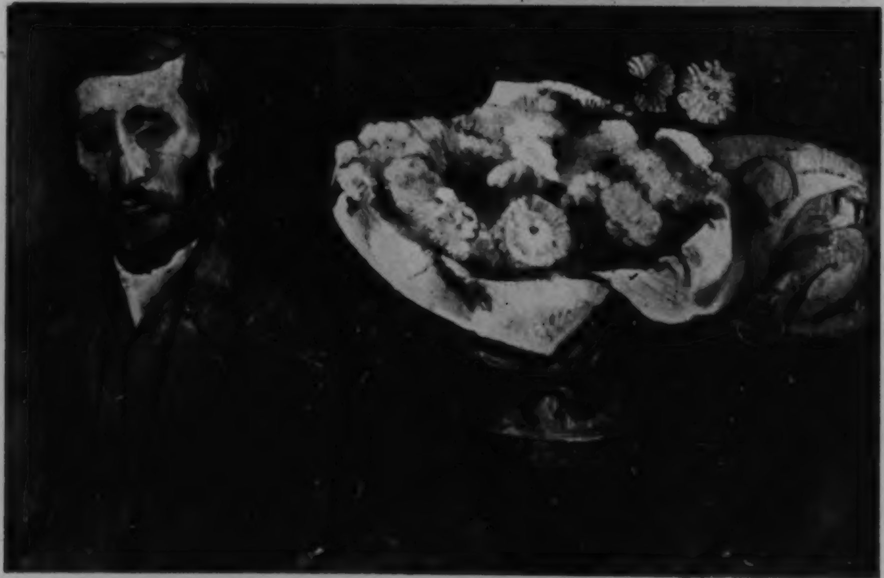
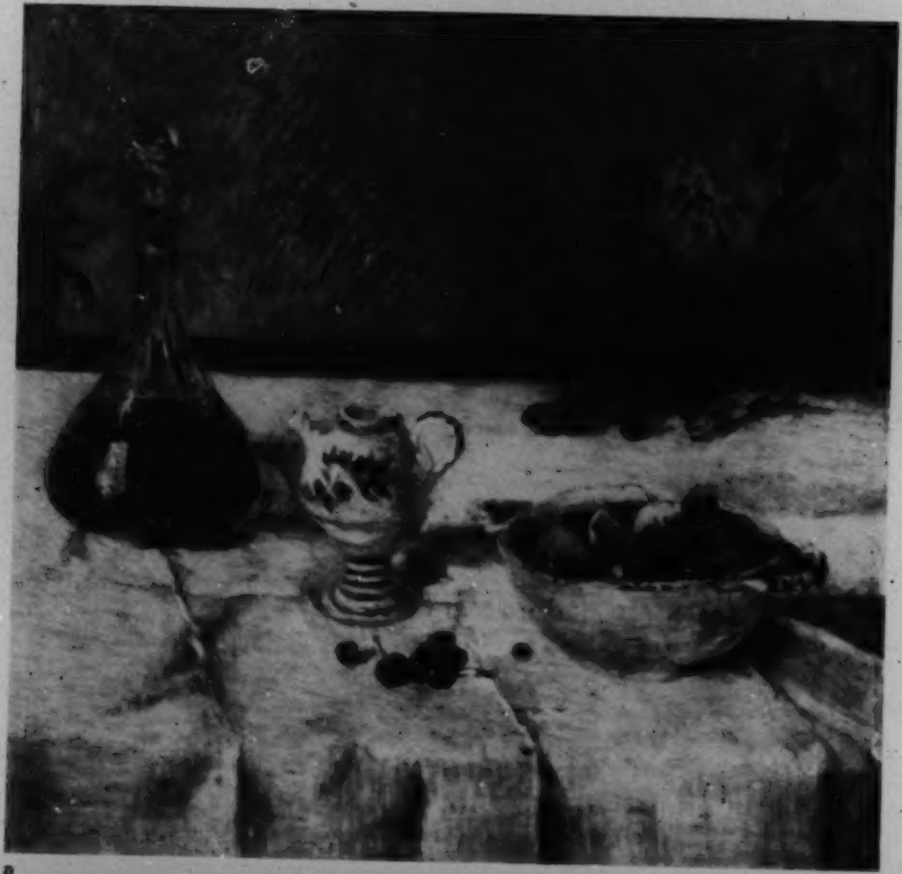

e

Plate 6a GAUGUIN Still-life at the Pension Gloanec, 21¾ × 23 (2)
b GAUGUIN Young Boys Bathing, 24 × 29 (4)

4



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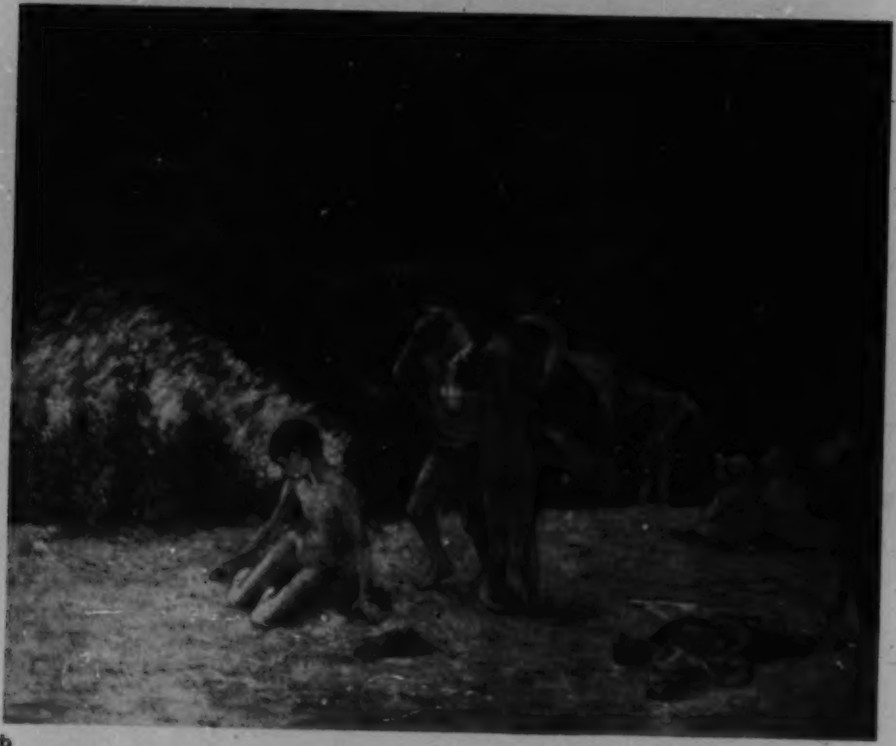


b

Plate 7a **GAUGUIN** The Breton Shepherdess, 24 × 29 (3)
b **GAUGUIN** Rocks by the Sea, 28 × 36⅛ (5)
c **GAUGUIN** Snow scene, 29 × 36¼ (6)
d **GAUGUIN** Landscape at Pont-Aven, 28¼ × 36⅜ (11)

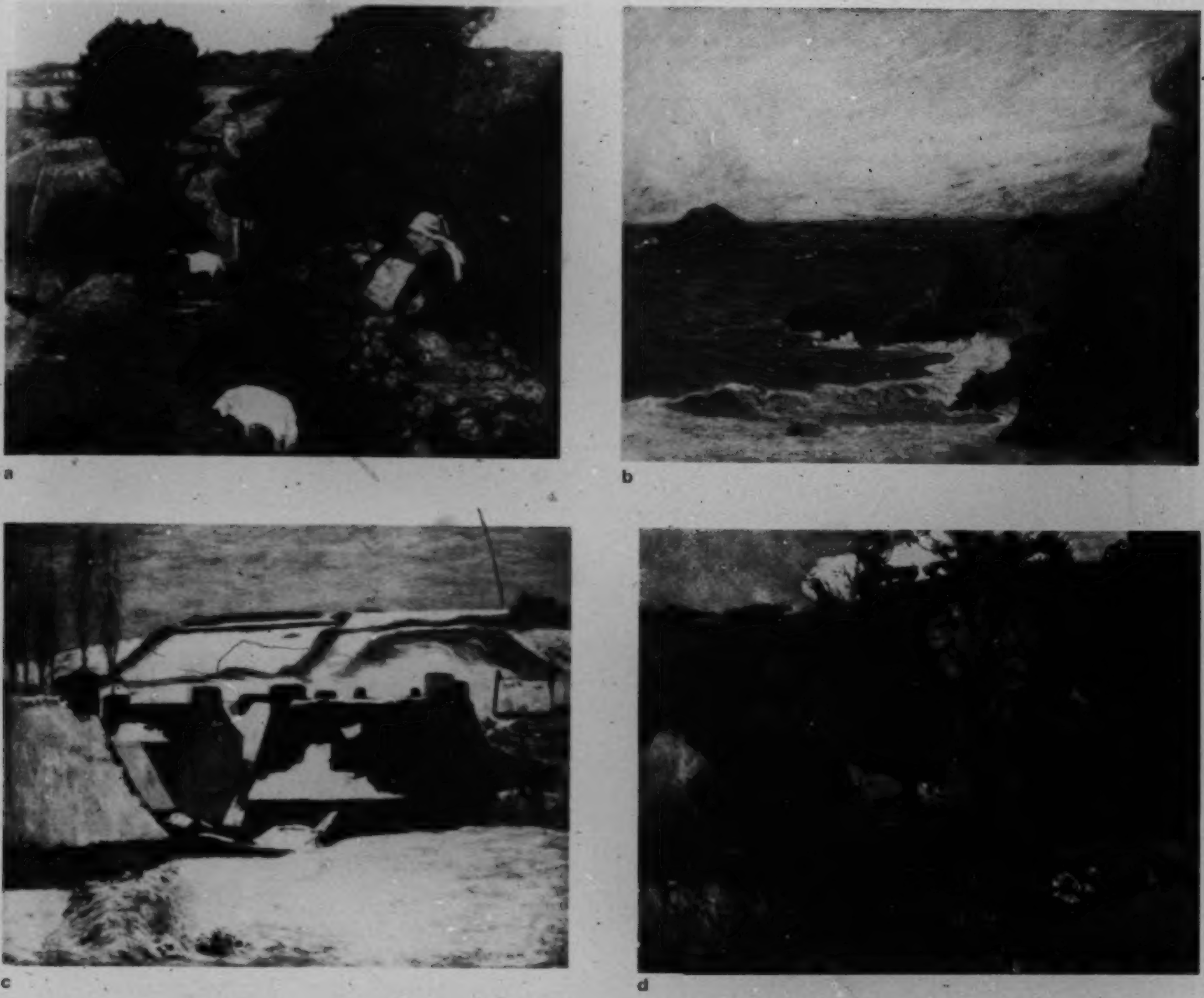


Plate 8 GAUGUIN Landscape at Pont-Aven, 36¼ × 28¼ (7)

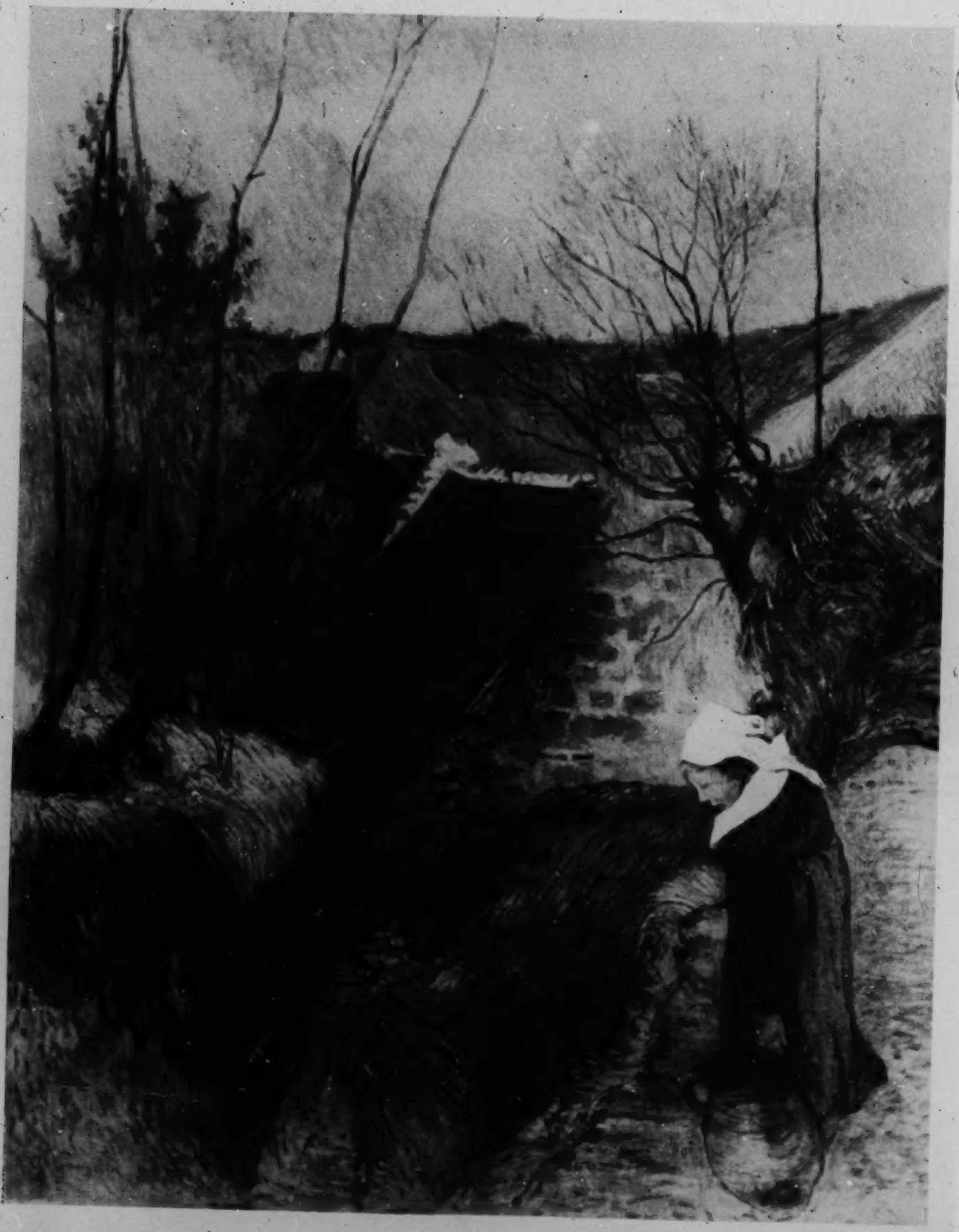
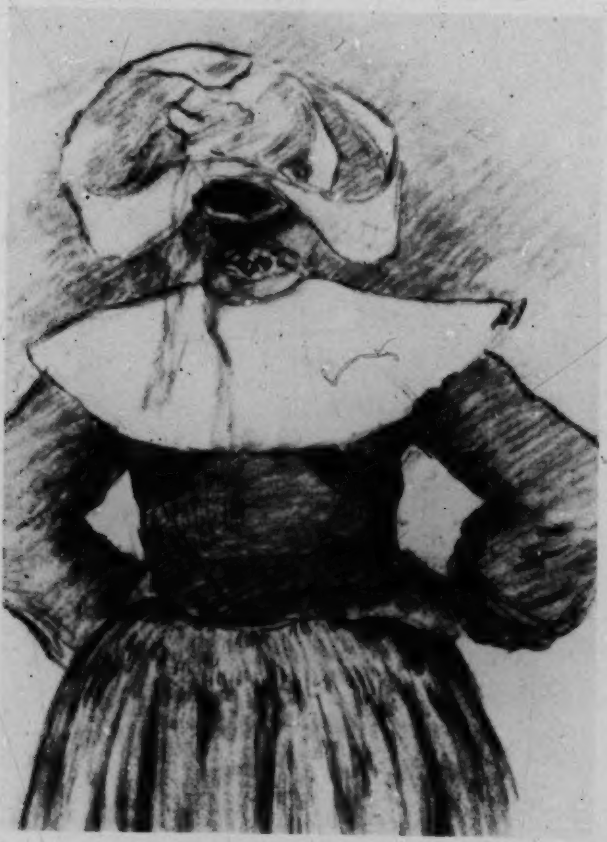


Plate 9a GAUGUIN Breton Girl; 18¼ × 12¼ (43)
b GAUGUIN La Ronde des petites Bretonnes, 8¾ × 16⅛ (46)
c GAUGUIN Studies of Breton Boys, 10⅛ × 15¼ (51)
d GAUGUIN Breton Peasant, 23¾ × 16½ (45 verso)
e GAUGUIN Study of Nude boy, 23¾ × 16½ (45 recto)



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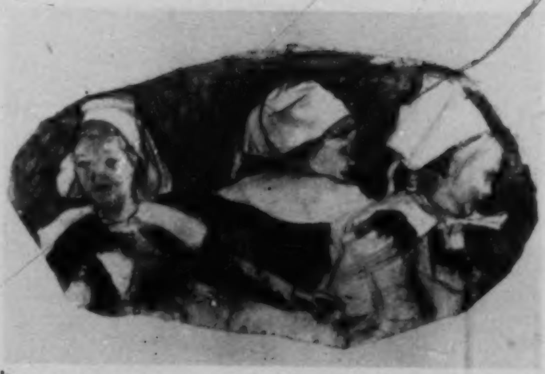

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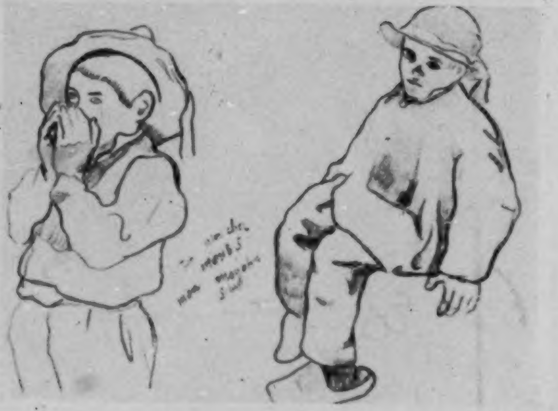

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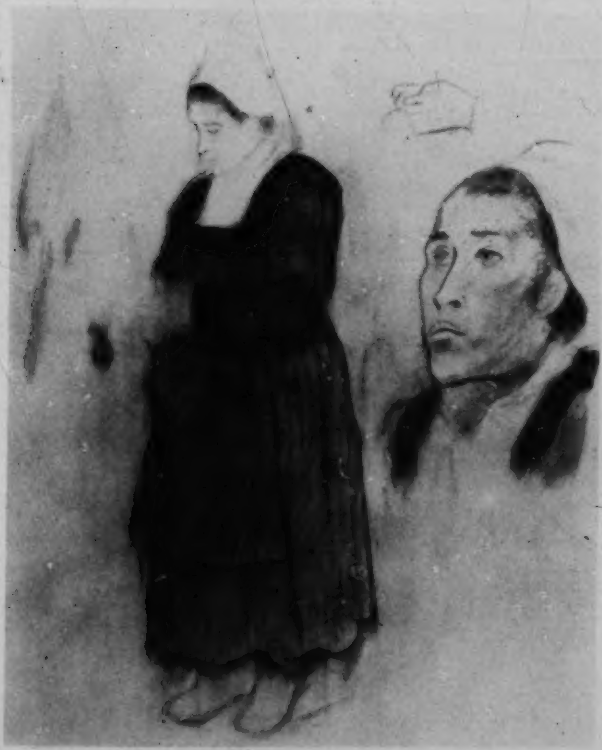

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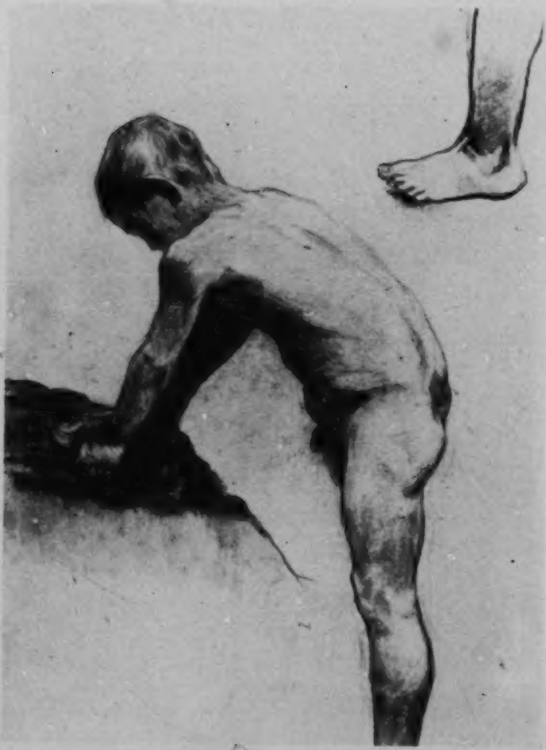

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Plate 10 GAUGUIN Still-life with Three Puppies, 36⅛ × 24⅝ (13)

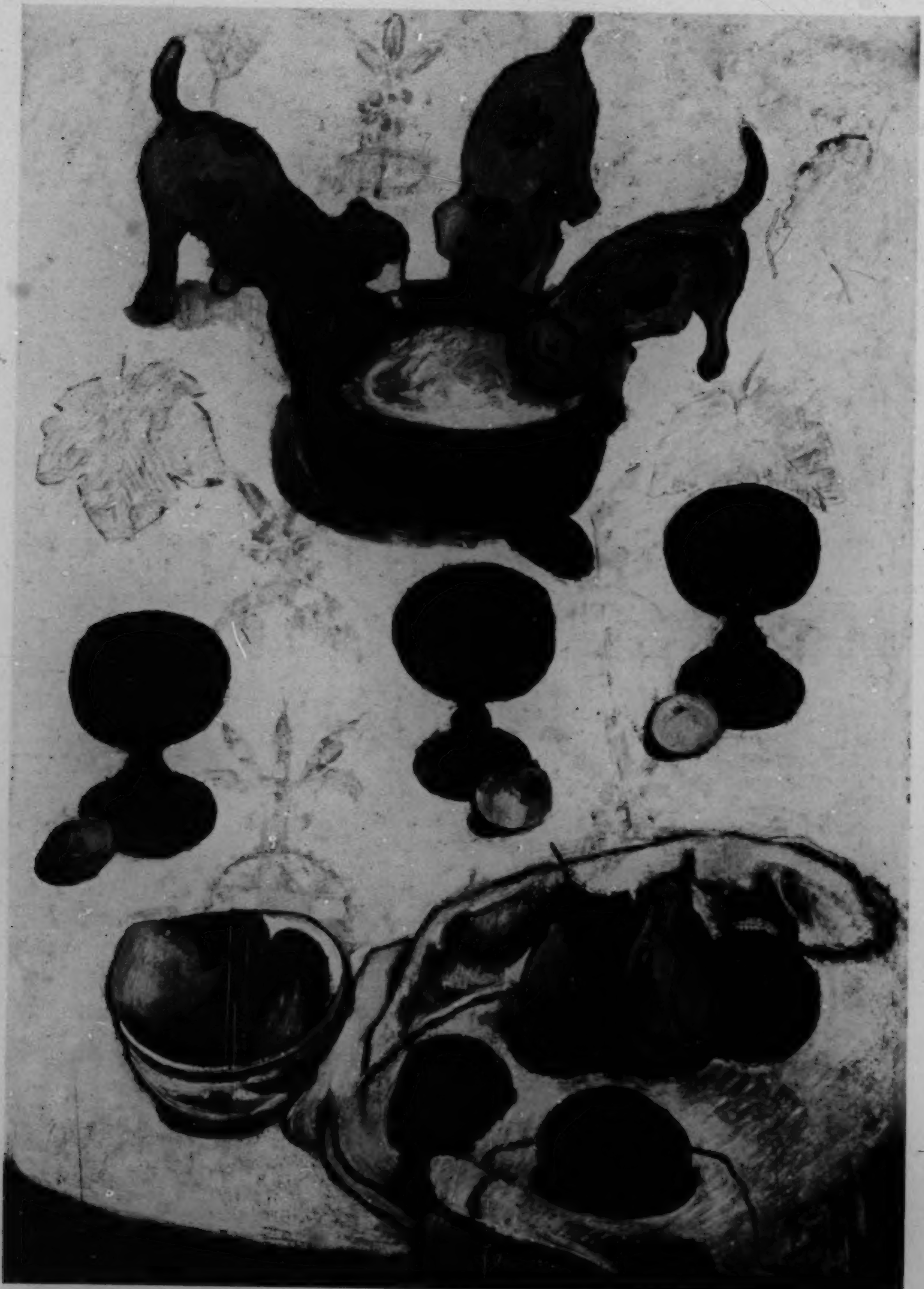
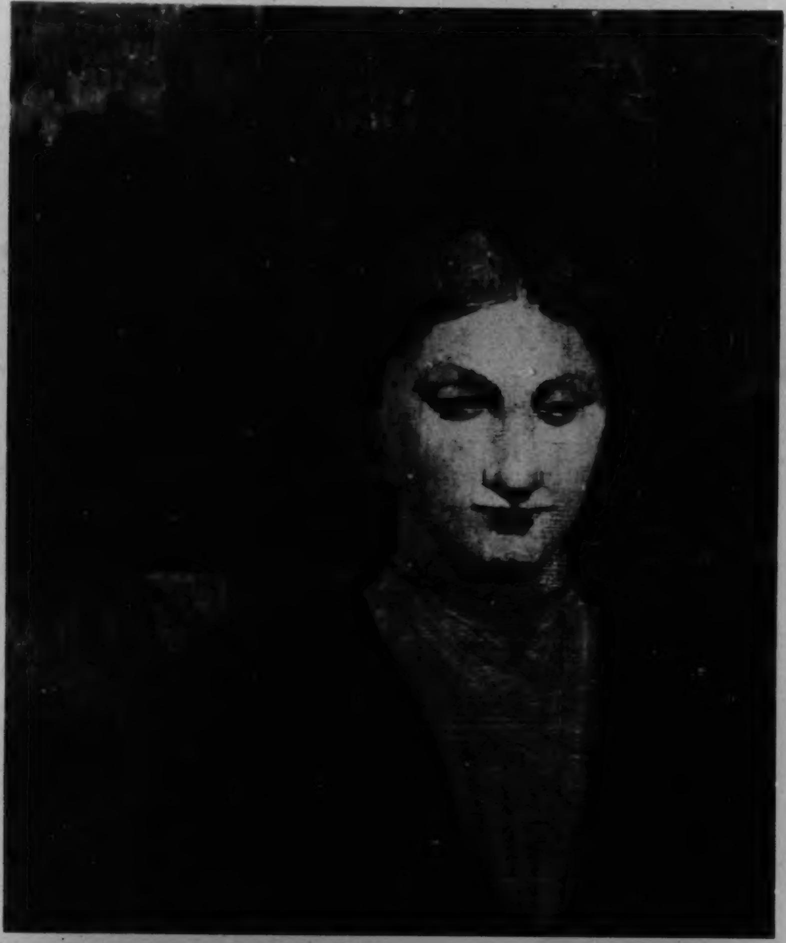


Plate 11a BERNARD Portrait of Madeleine Bernard, 24 × 19¼ (79)
b BERNARD Madeleine at the Bois d'Amour, 54⅜ × 64⅛ (80)



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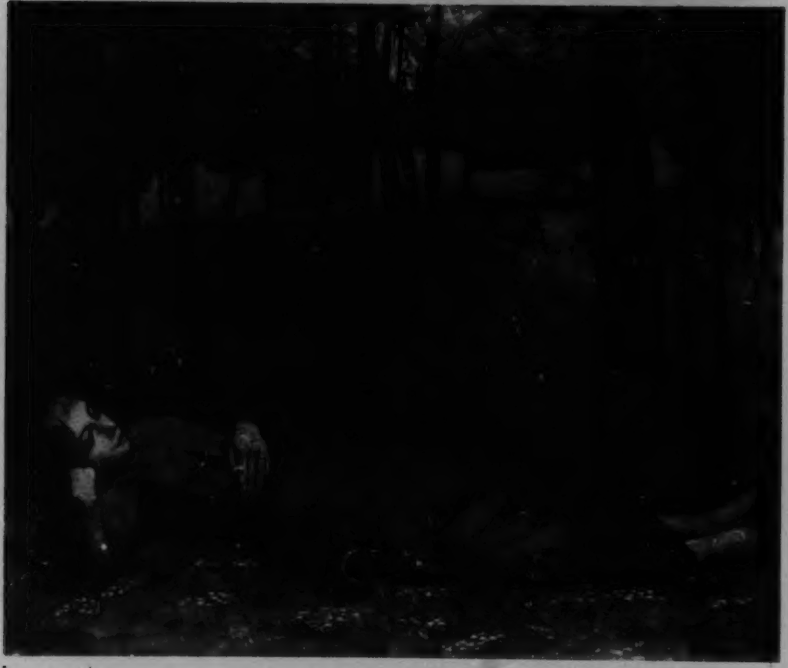
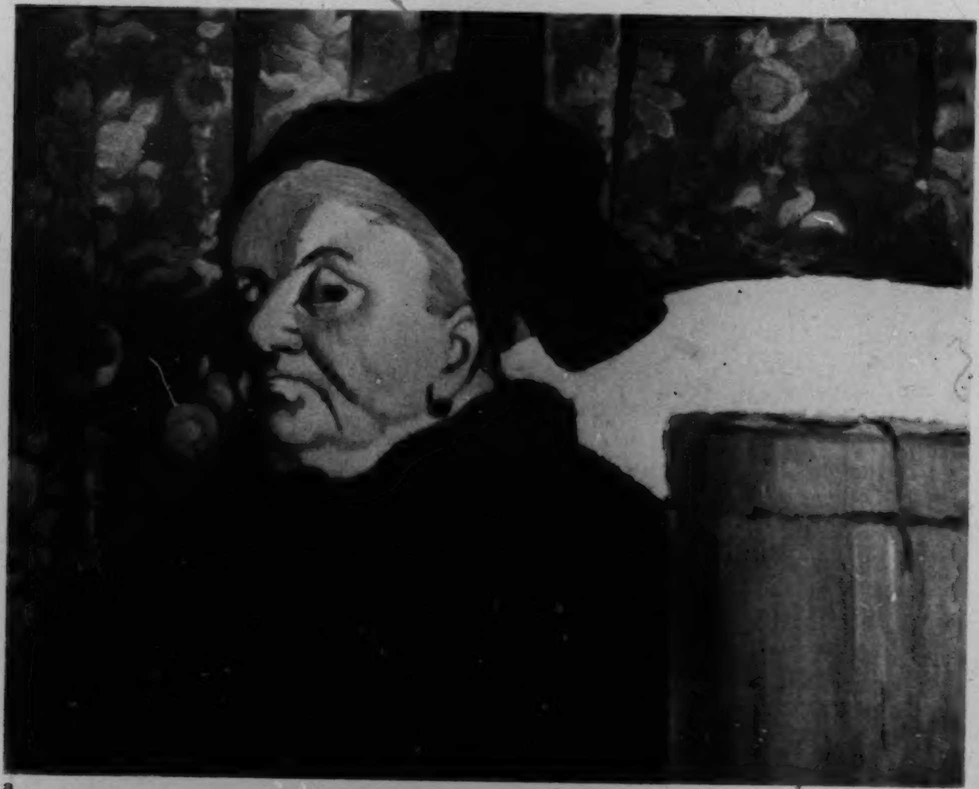


b

Plate 12a BERNARD Portrait of the Artist's Grandmother, 20⅞ × 25⅛ (74)
b BERNARD Portrait of the Artist's Grandmother, 23½ × 19¾ (75)
c BERNARD Lane in Brittany, 12 × 7⅞ (108)
d BERNARD Breton woman in apple-orchard, 12¼ × 7½ (109)
e BERNARD Study of Breton Peasant, 8⅞ × 4⅞ (114)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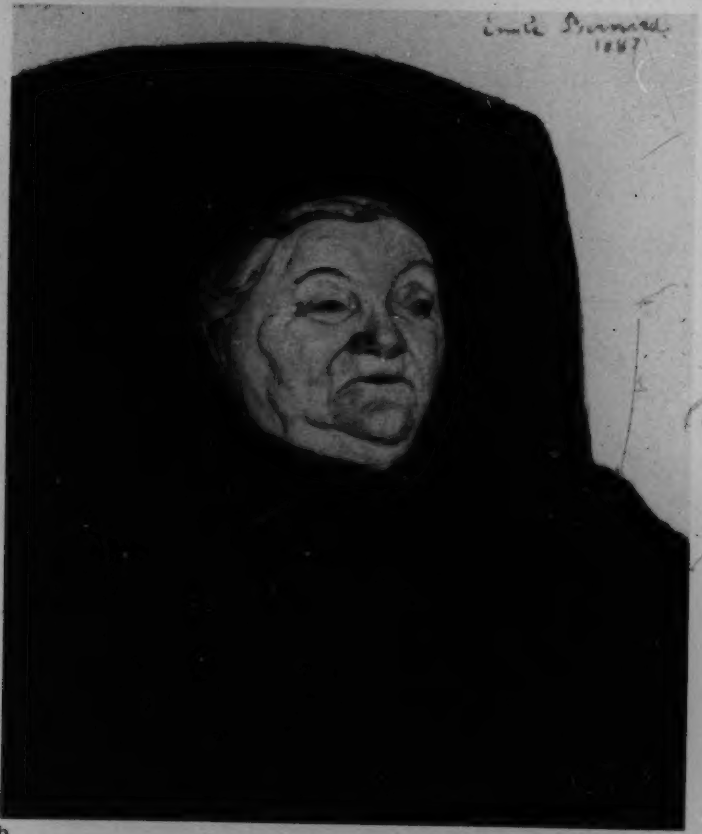

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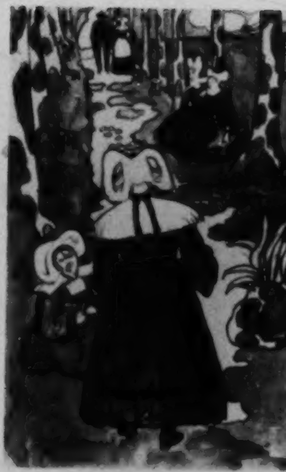
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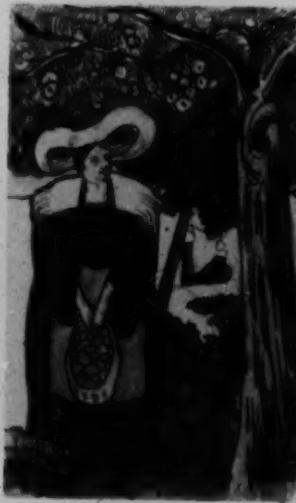
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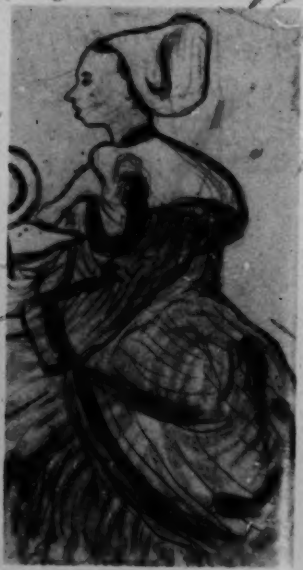
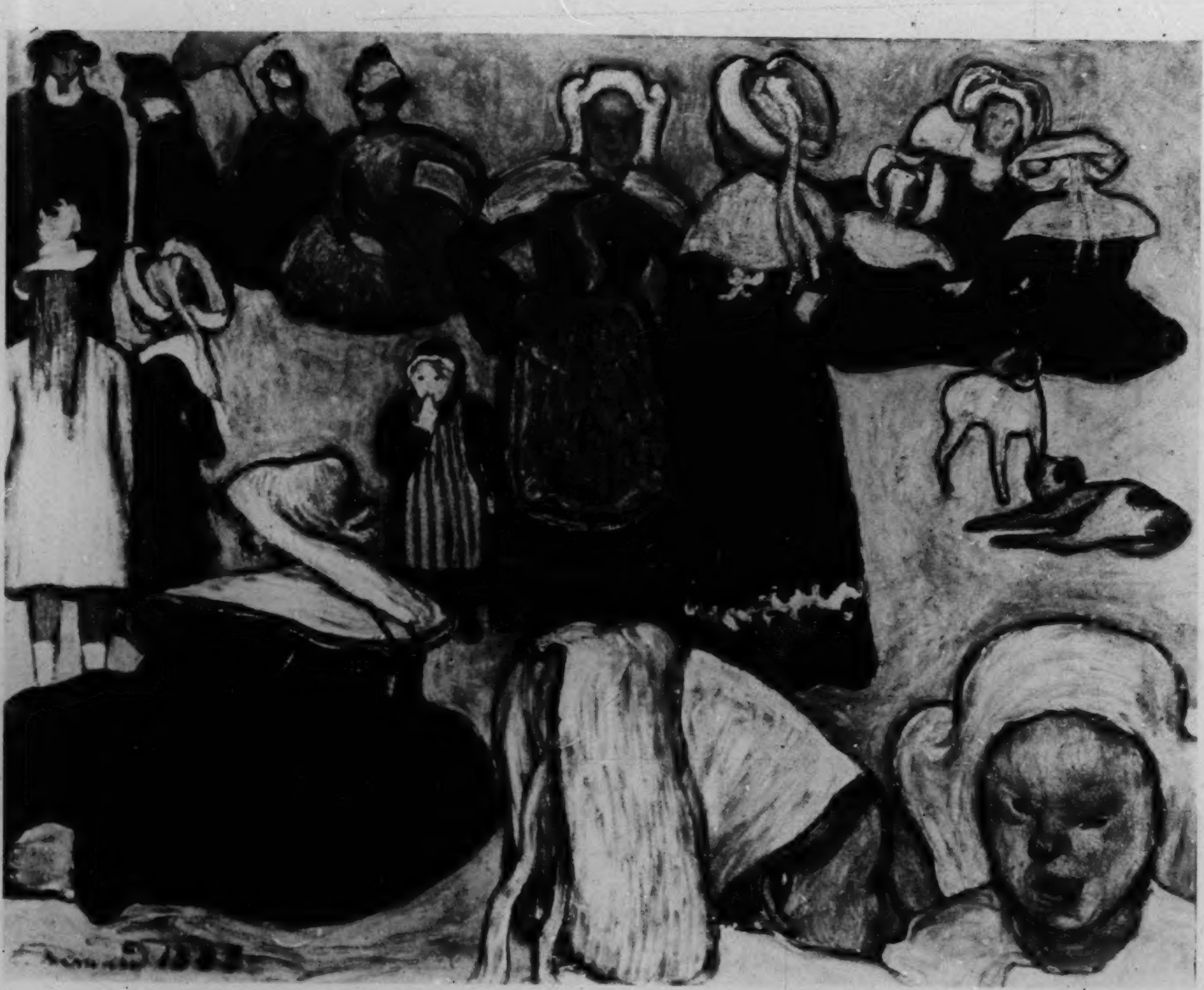

e

Plate 13a BERNARD Breton Women in the Meadow, 29⅛ × 36¼ (83)
b BERNARD Landscape with figures, 10¼ × 15⅞ (115)
c BERNARD Breton Woman seated with umbrella, 7⅞ × 12⅛ (110)



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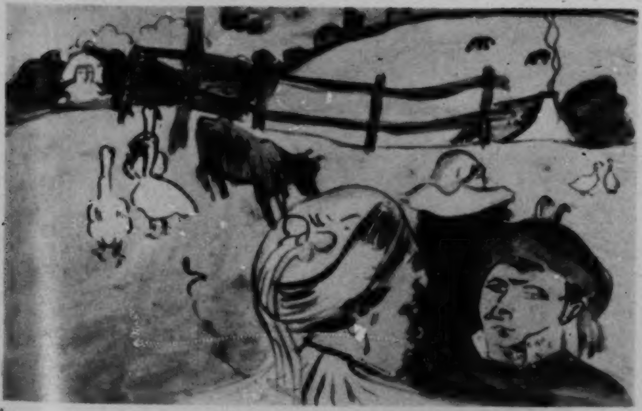

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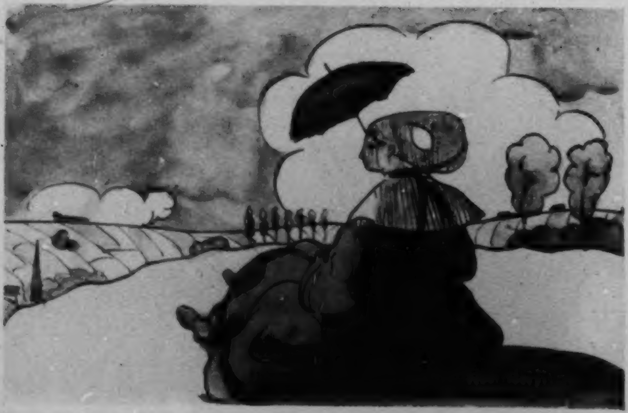


c

Plate 14a GAUGUIN Woman in the Hay, 28¾ × 36¼ (16)
b ARTIST UNKNOWN Nude Woman seen from rear, 10¼ × 15⅞ (282)
c GAUGUIN Woman in the Waves, 36¼ × 28¼ (17)

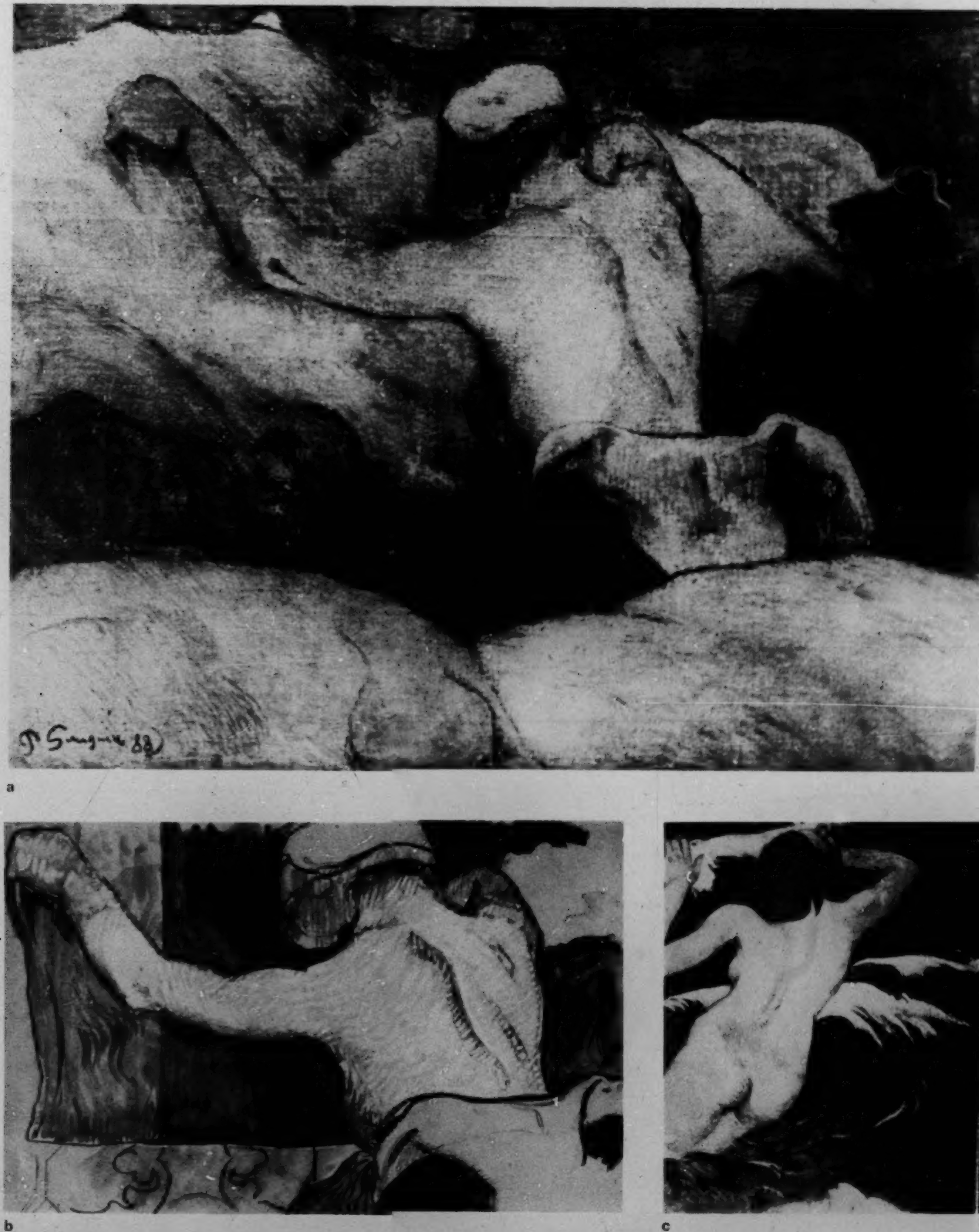
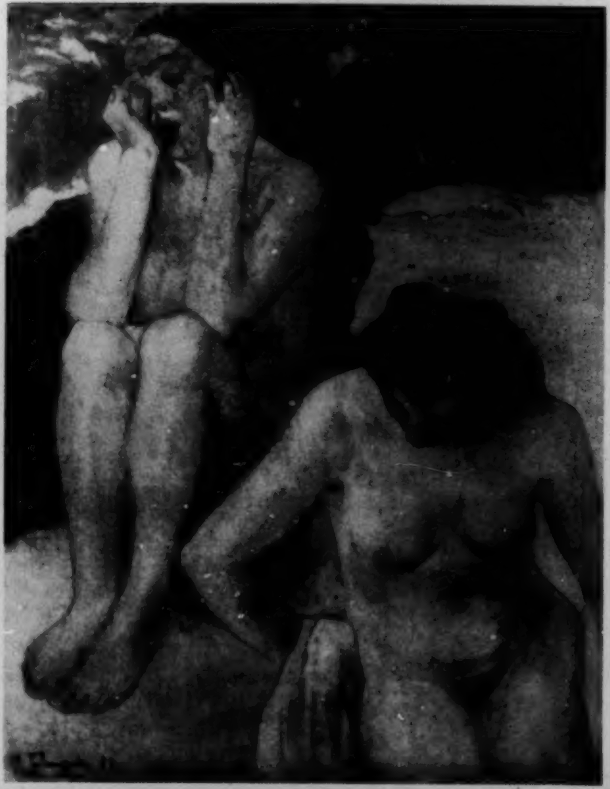

P Gauguin 88
a
b
c

Plate 15a GAUGUIN Two Women Bathing (Life and Death), 36¼ × 28¼ (18)
b GAUGUIN Nude Breton Boy, 36⅝ × 29 (19)
c GAUGUIN La Perte du Pucelage (detail), 35 × 52 (36)



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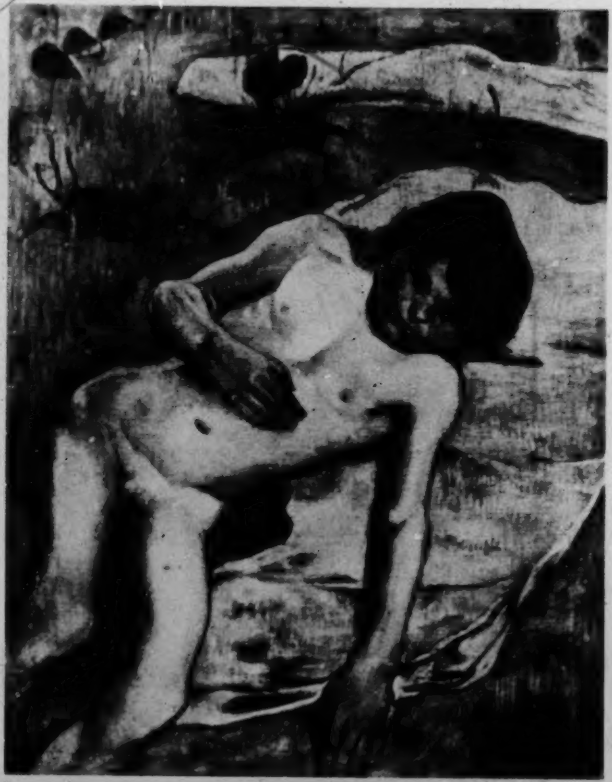

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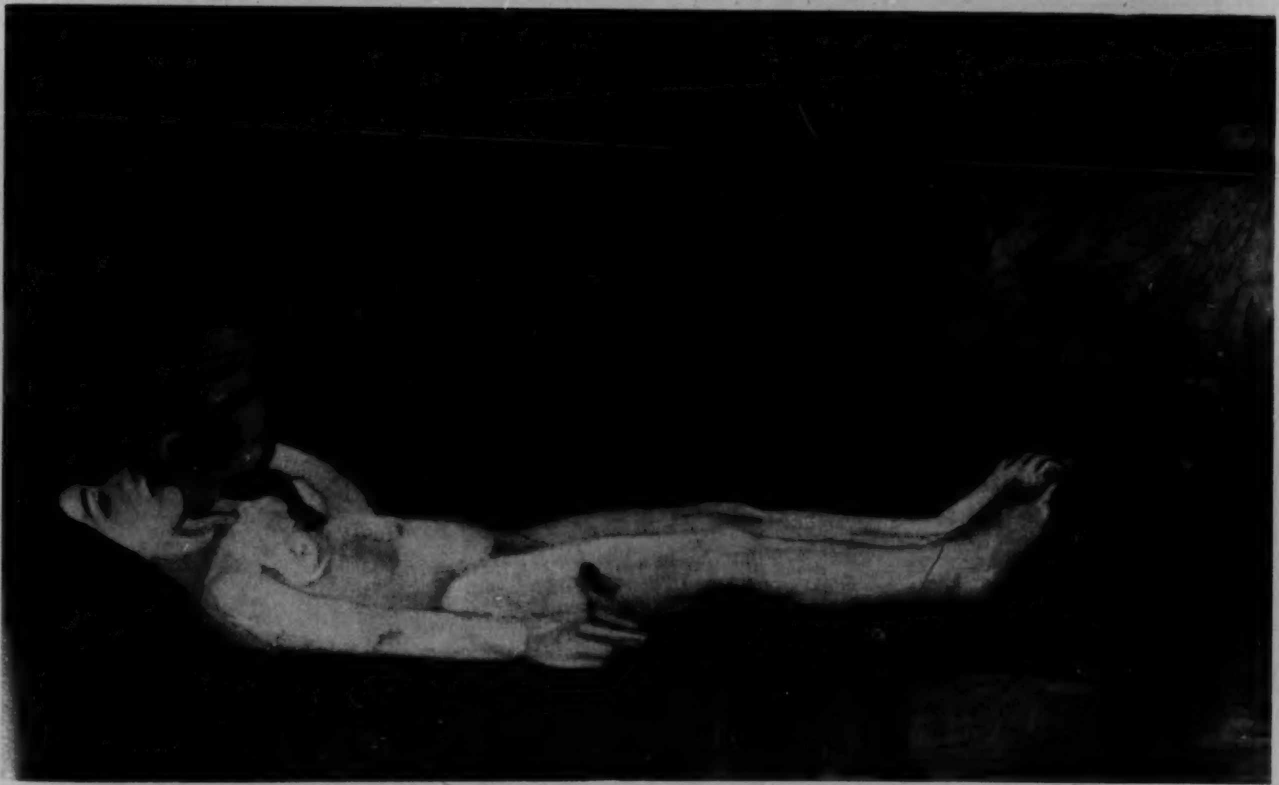


Plate 16 GAUGUIN Le Christ Jaune, 36¼ × 28¾ (26)

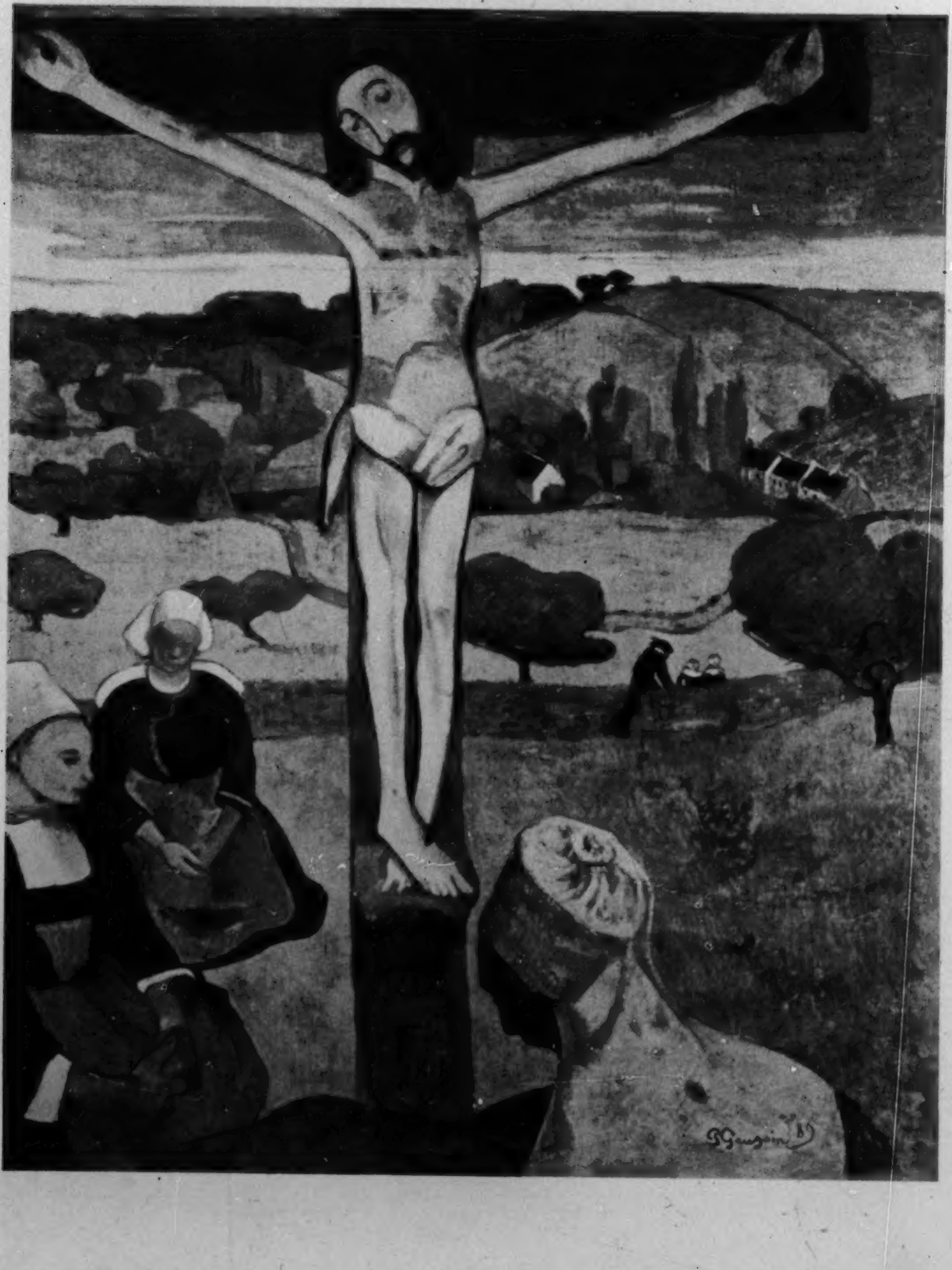

P. Gauguin 89

Plate 17 GAUGUIN Le Christ Vert (Le Calvaire Breton), 36¼ × 28¾ (27)

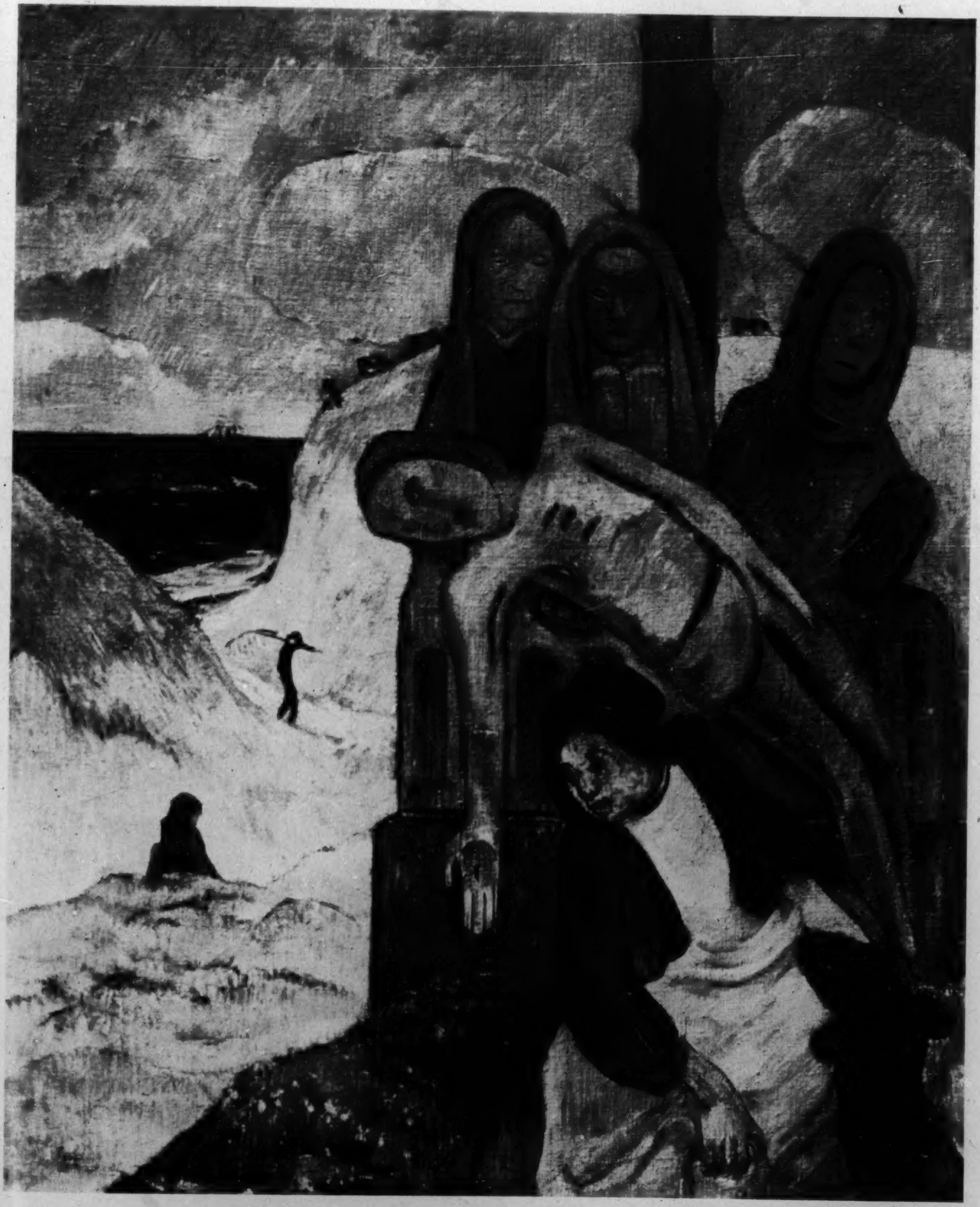


Plate 18a SÉRUSIER Farmyard at Pouldu, 18⅛ × 24 (197)
b GAUGUIN Hay-making, 36¼ × 28¾ (20)
c BERNARD Woman with Rake, 35½ × 28¼ (96)

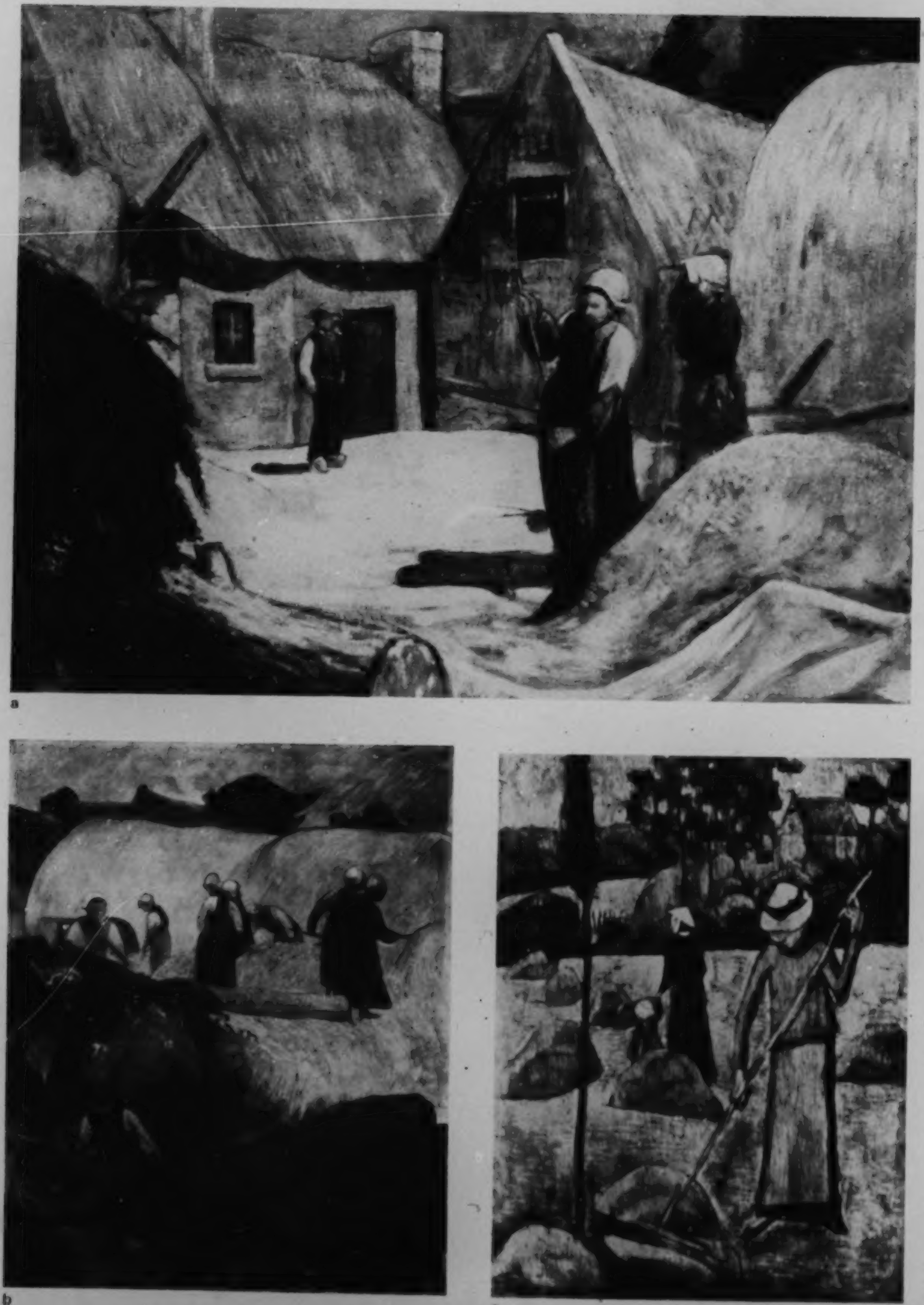
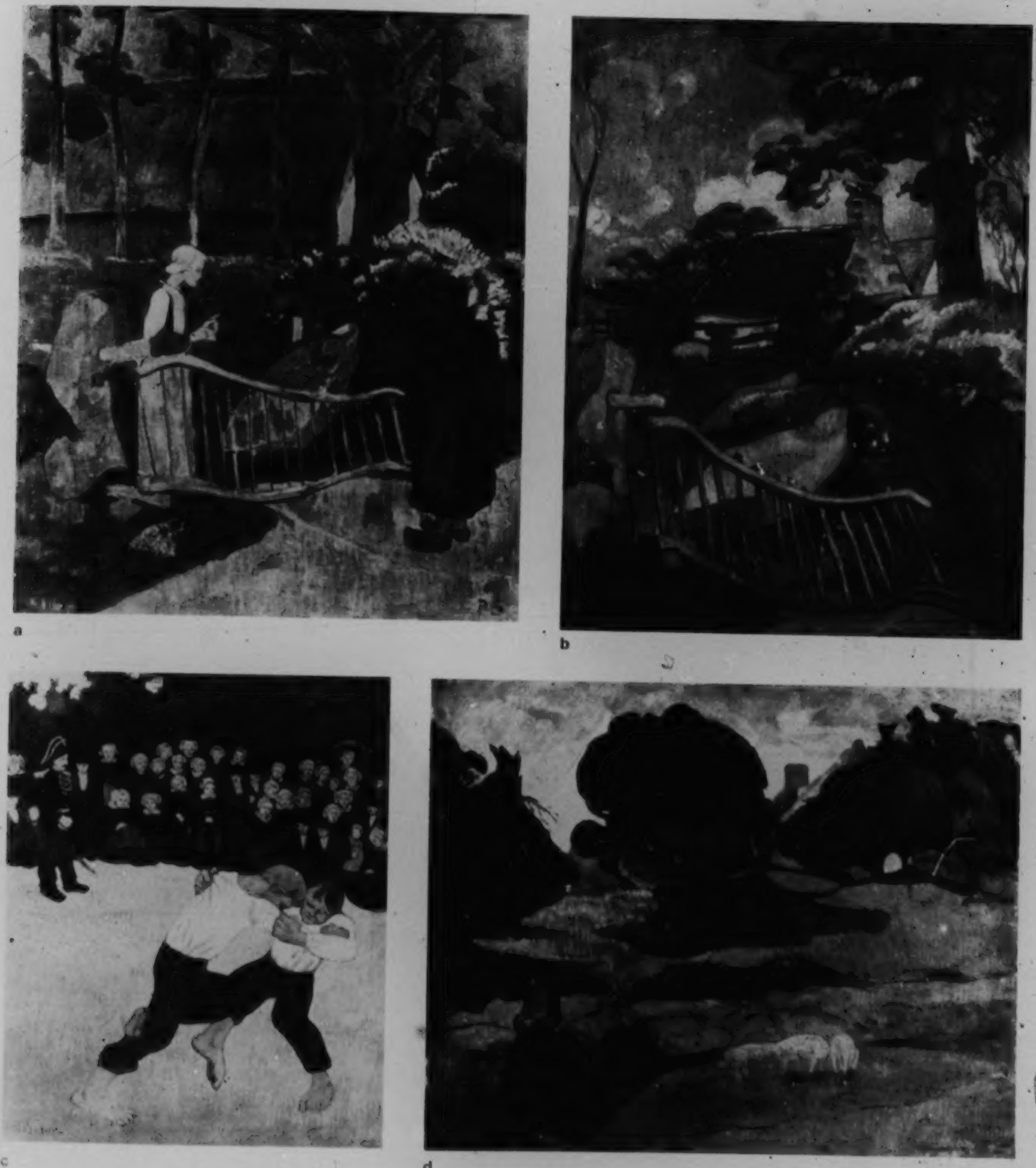


Plate 19a SÉRUSIER La Barrière Fleurie, 28¼ × 23¾ (195)
b GAUGUIN La Barrière, 36¼ × 28¾ (21)
c SÉRUSIER The Wrestlers, 36¼ × 28¾ (194)
d GAUGUIN La Gardeuse de Porcs (The Swine-Girl), 28¾ × 36¼ (22)



a

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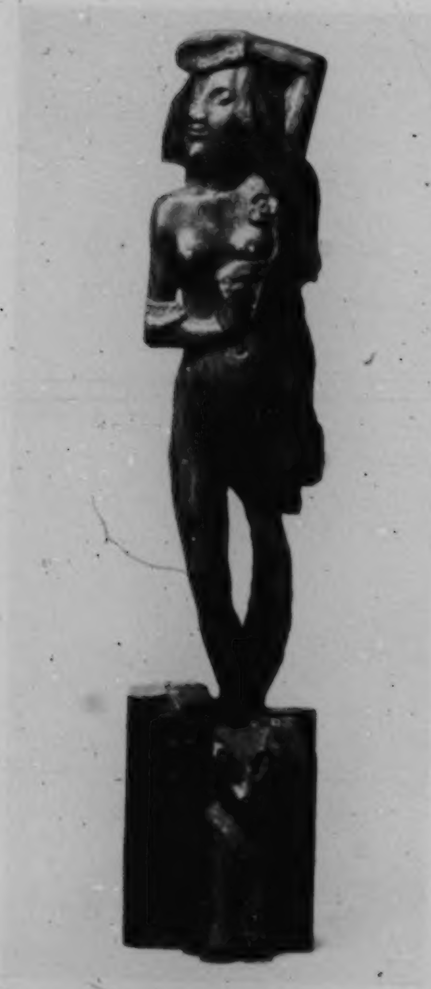
d

Plate 20a GAUGUIN La Luxure, h. 27½ (67)
b GAUGUIN Caribbean Woman with Sunflowers, 26 × 21½ (32)
c LACOMBE Isis, 45¾ × 19½ (249)
d GAUGUIN Breton Peasant and Dog, 20⅜ × 28 (52)
e GAUGUIN Head of a Woman, 7½ × 10½ (61)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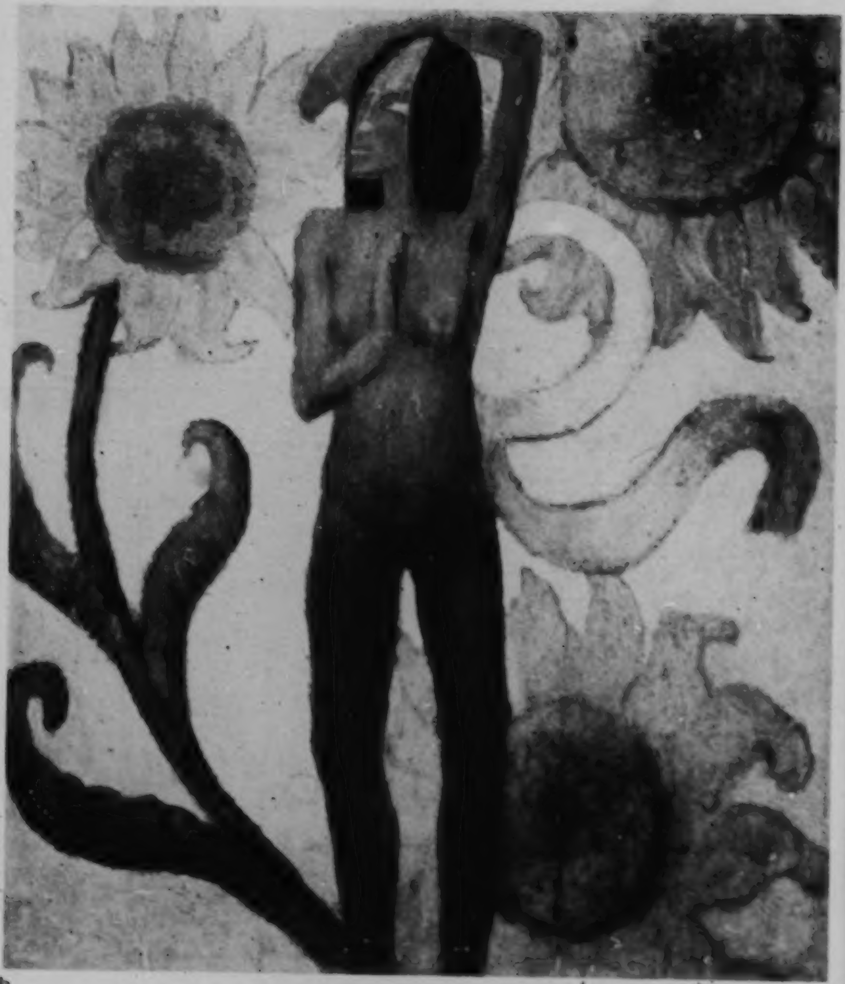
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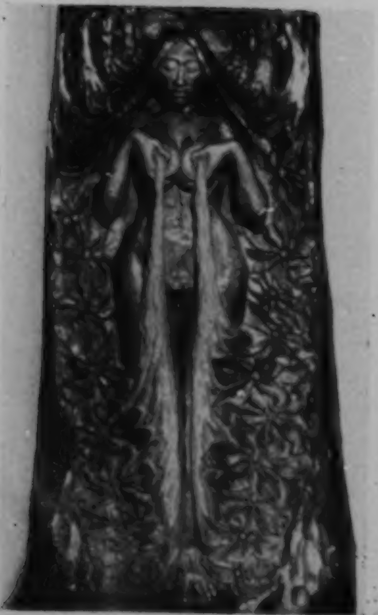
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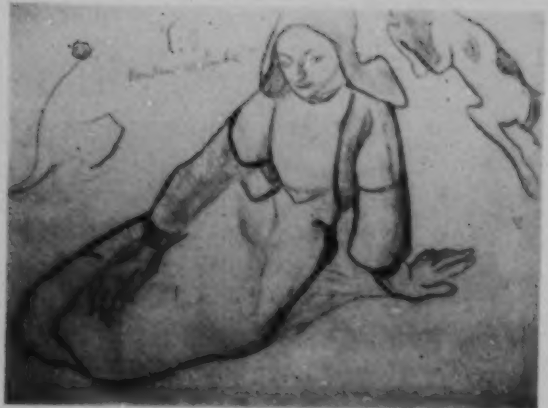
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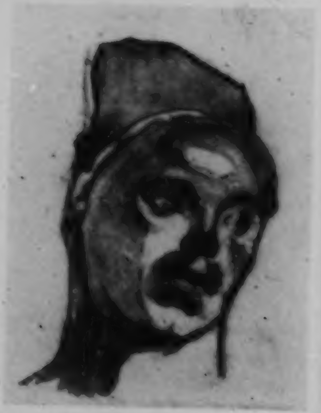
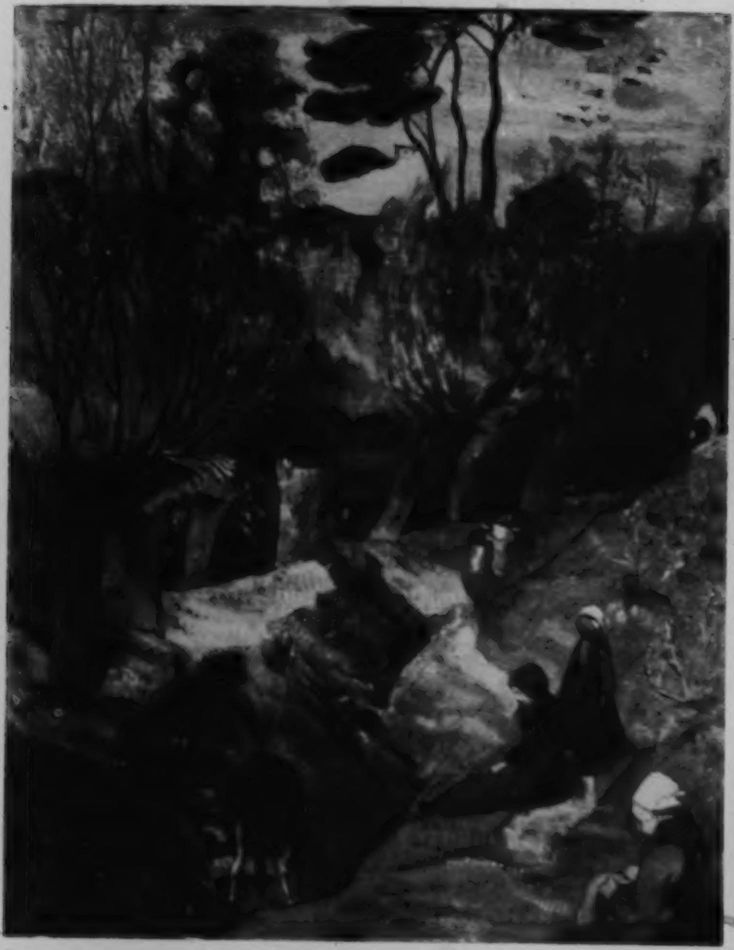

e

Plate 21a GAUGUIN The Willows. 36¼ × 28¾ (24)
b GAUGUIN En Bretagne. 14⅝ × 10¼ (50)
c GAUGUIN Two Breton Girls. 29⅜ × 20 (53)
d GAUGUIN Breton Woman at Le Pouldu. 7¼ × 4⅛ (54)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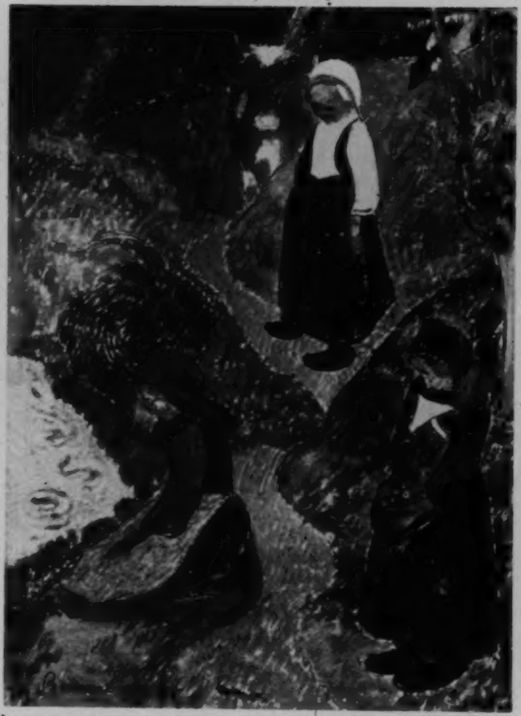
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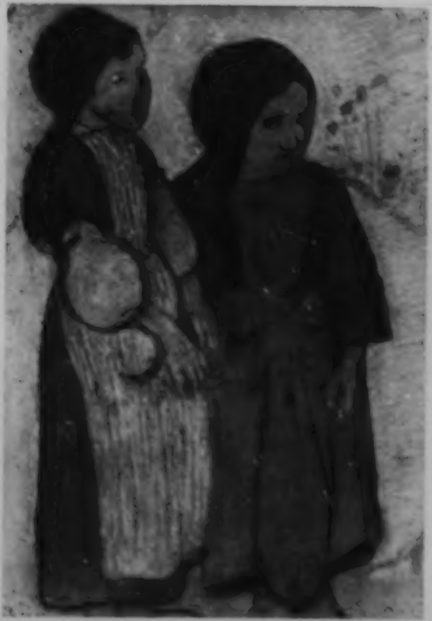
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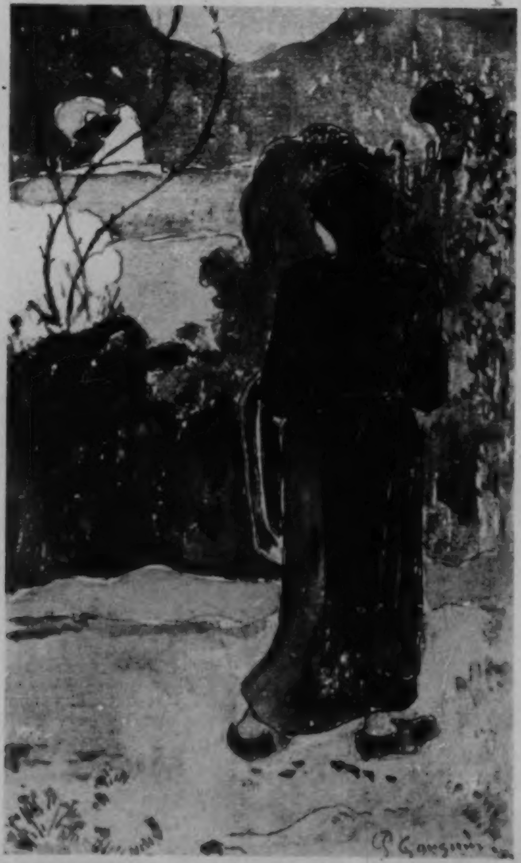

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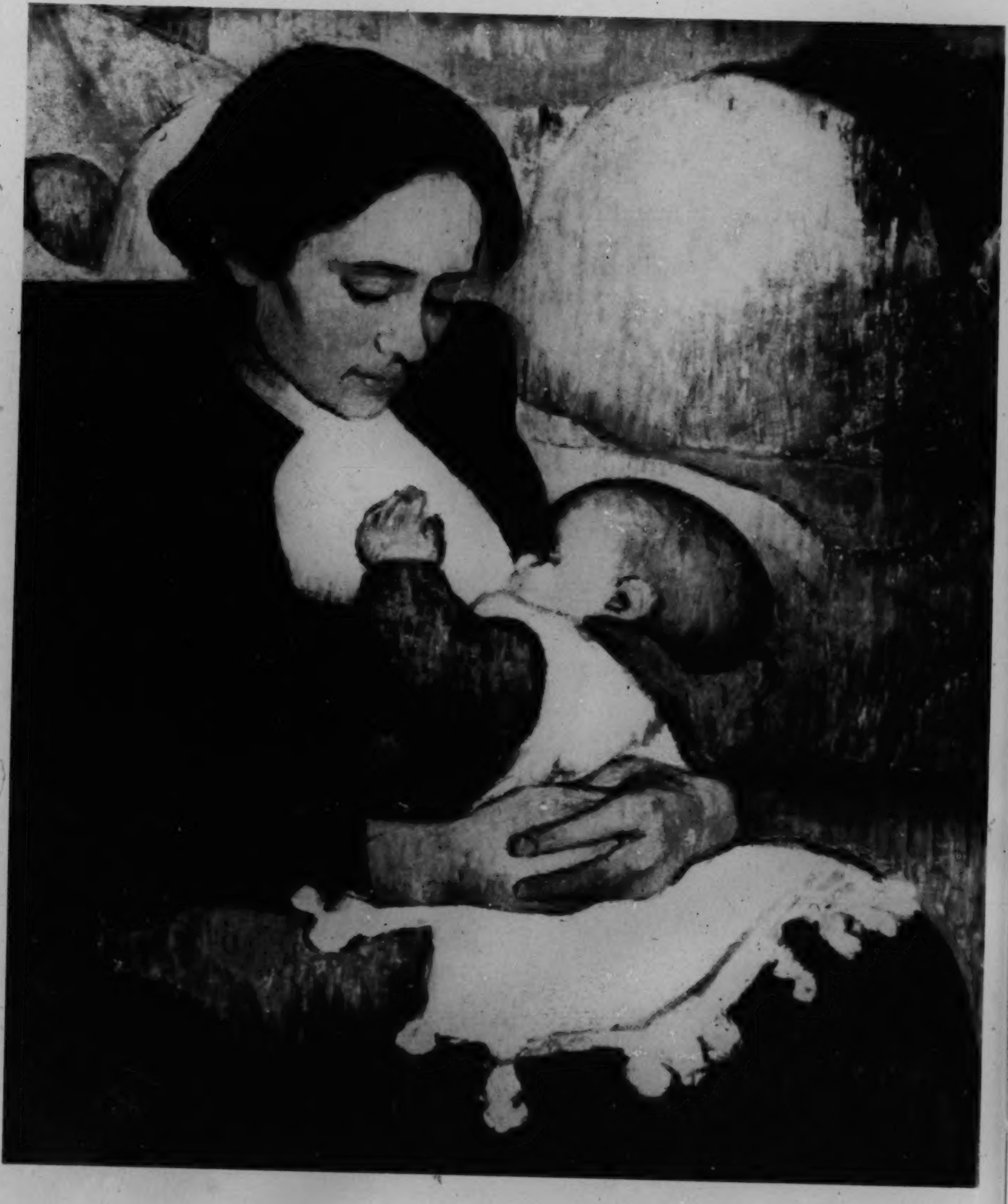
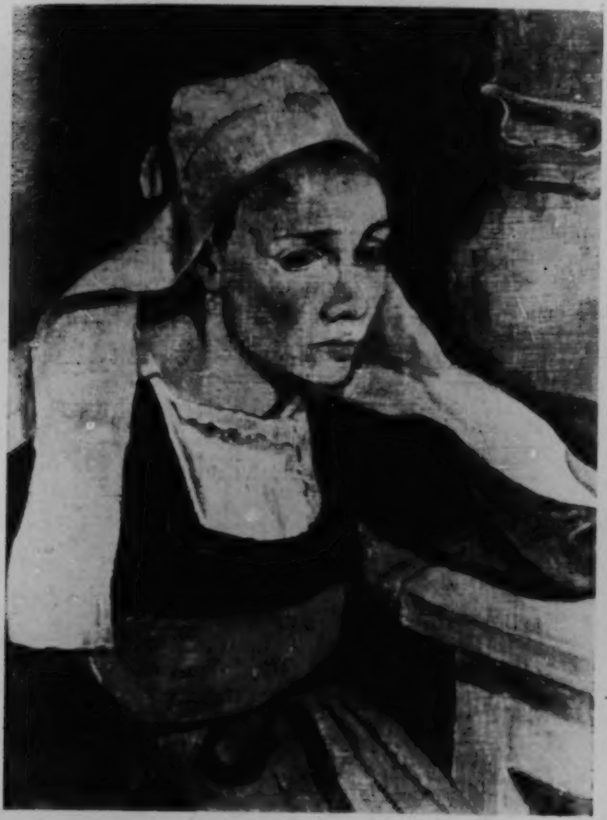
Plate 22 DE HAAN Maternity, 28¾ × 23⅝ (128)



late 23a SÉRUSIER Portrait of Marie 'Lagadu', 24⅜ × 18½ (191)
b GAUGUIN Portrait of Marie Derrien, 25½ × 21½ (33)
c SÉRUSIER Solitude, 29½ × 27⅝ (200)
d ŚLEWINSKI Woman with Red Hair, 12½ × 14½ (261)



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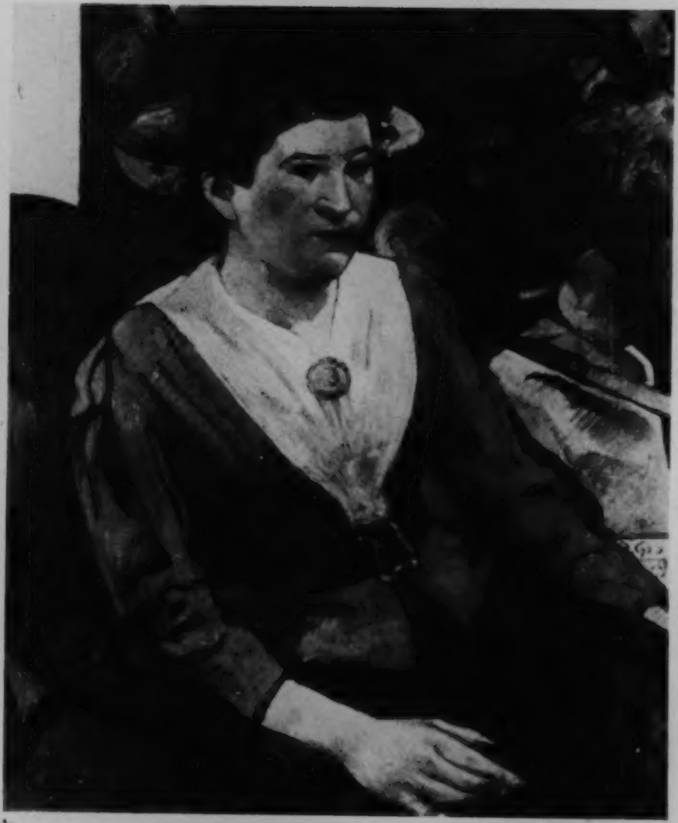

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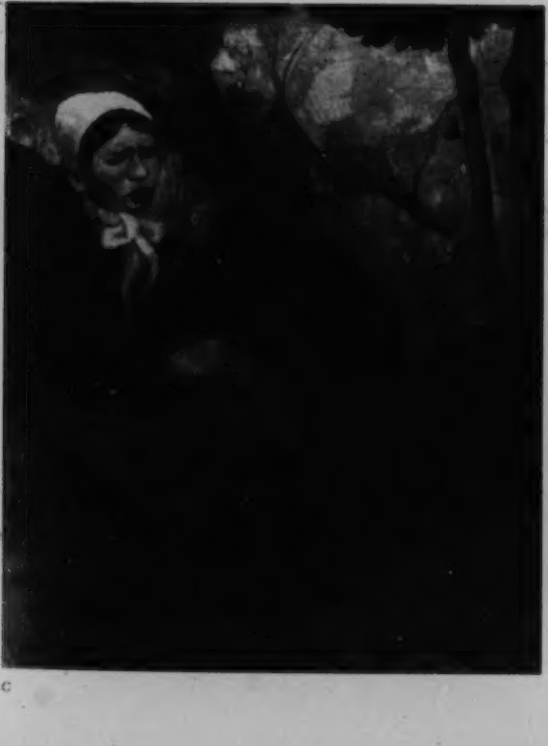

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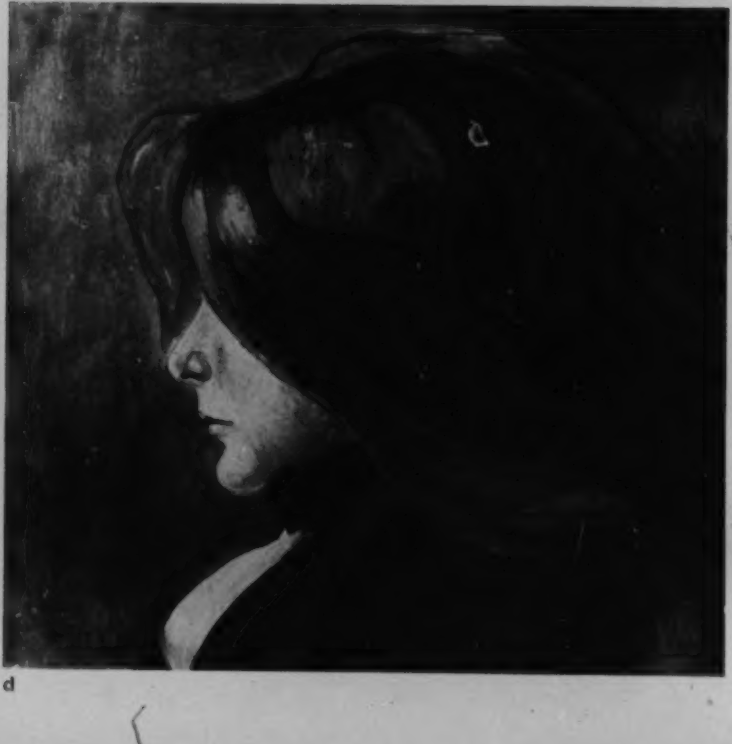


d

Plate 24a DE HAAN Still-life: Lilac with Apple and Lemon, 15½ × 12½ (129)
b DE HAAN Still-life (Nature morte. Pichet et Oignons), 11⅞ × 11⅞ (131)
c SLEWINSKI Still-life, with Flowers, 25⅝ × 18¼ (268)
d O'CONOR Still-life with Bottles, 21¾ × 18¼ (295)

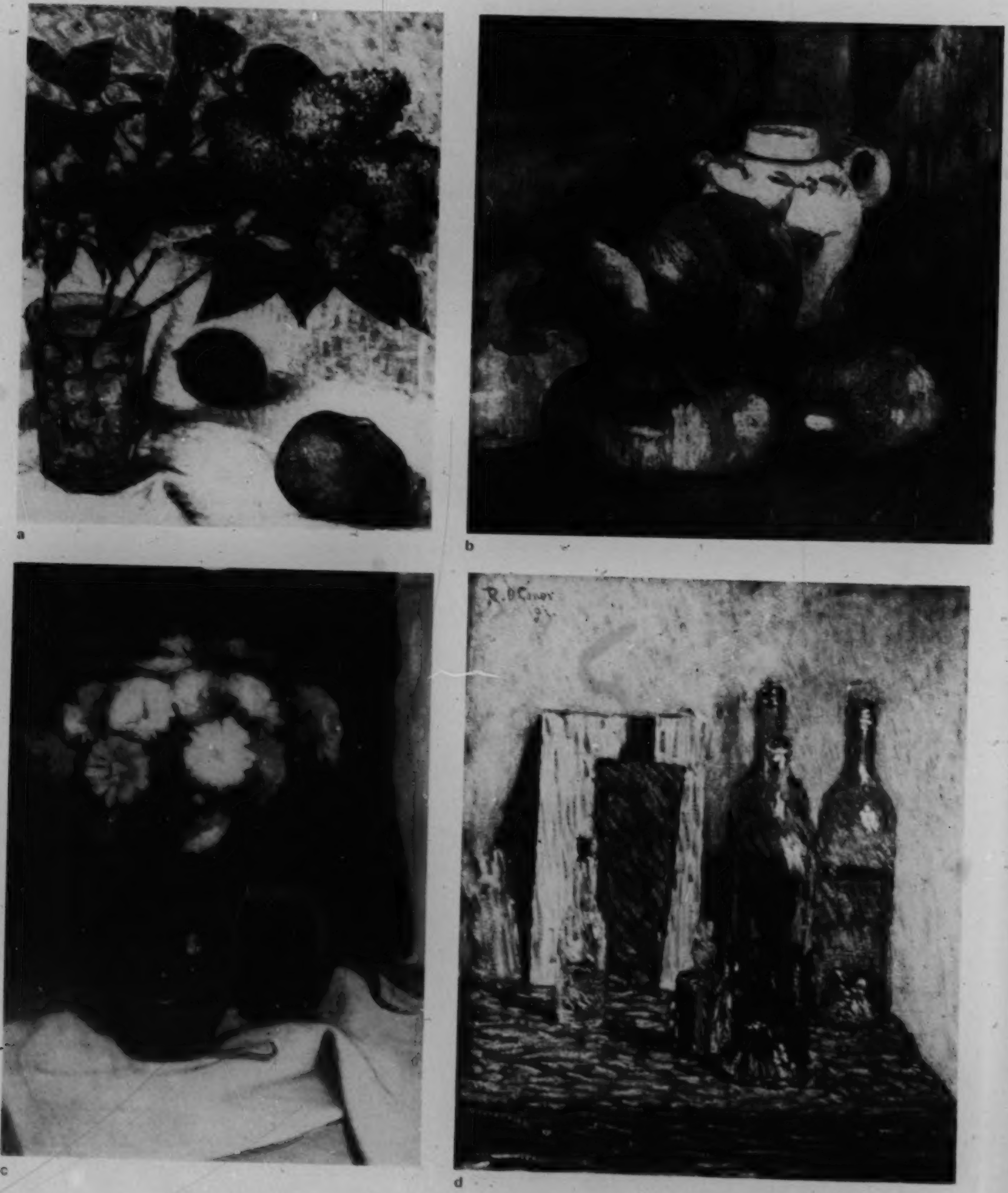
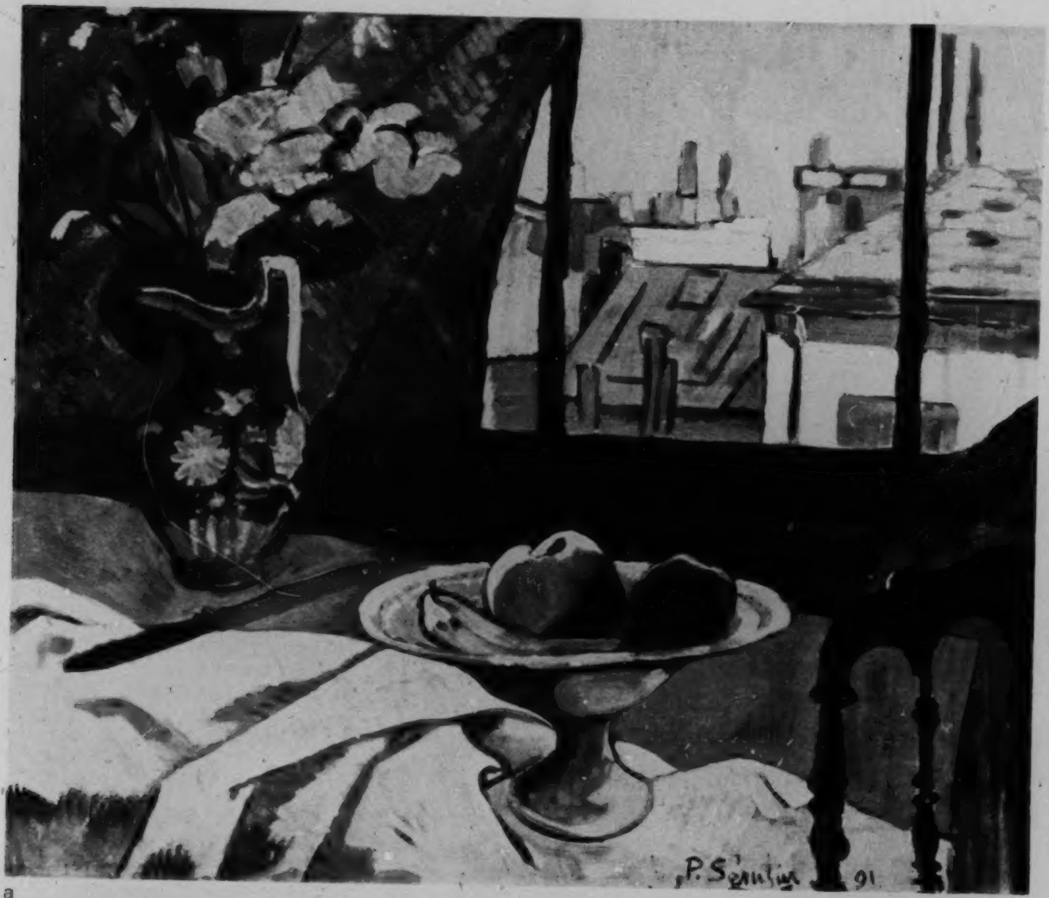


Plate 25a SÉRUSIER Nature morte, 28¾ × 36¼ (198)
b GAUGUIN Still-life with Flowers and Fruit, 16½ × 24½ (38)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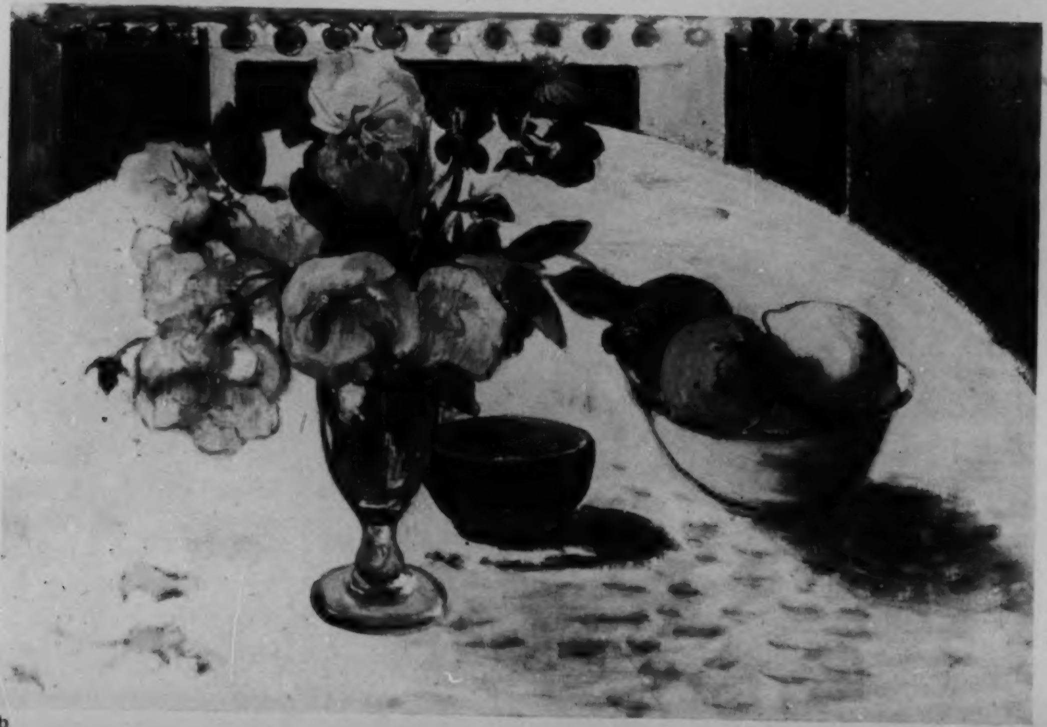
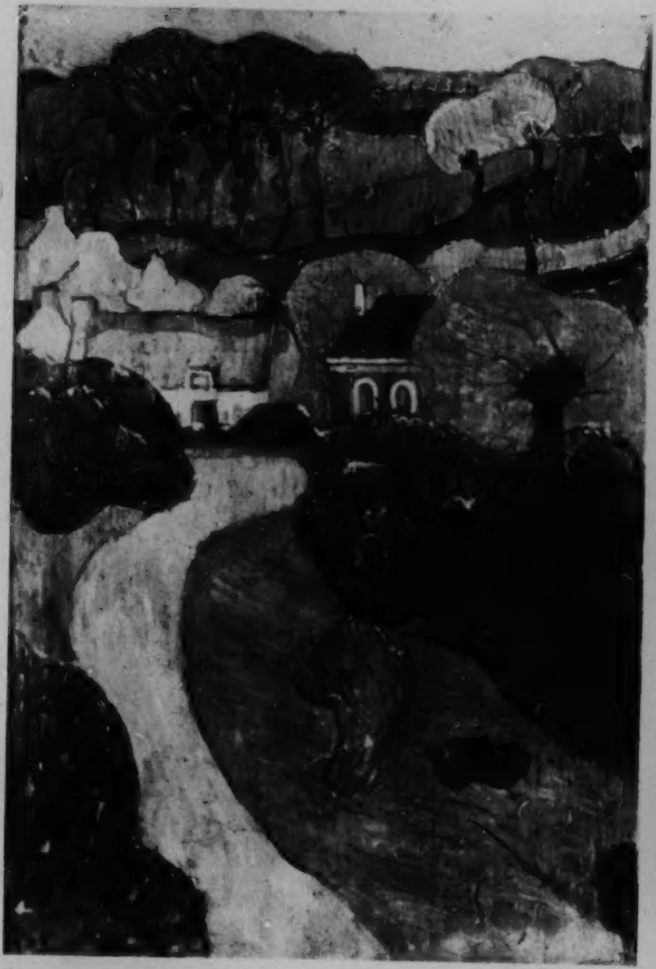


b

Plate 26a SCHOOL OF PONT-AVEN Decorative landscape, 33⅞ × 22½ (281)
b SCHOOL OF PONT-AVEN Decorative landscape, 33⅞ × 22½ (280)
c VERKADE Farmhouse with Tree, 28 × 23¼ (272)
d SÉGUIN Les deux Chaumières, 24⅜ × 36¼ (167)



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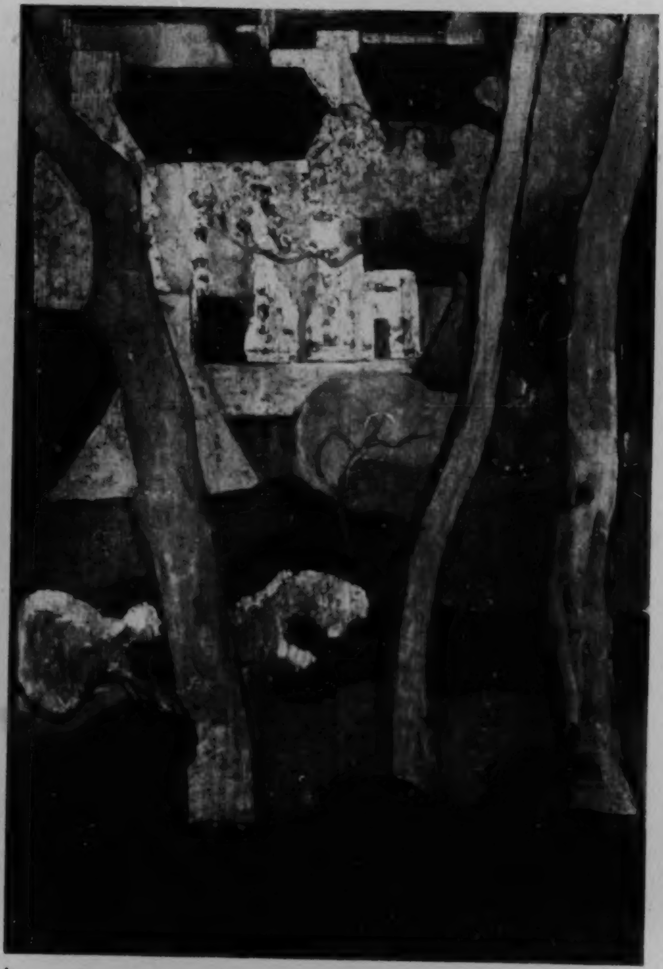

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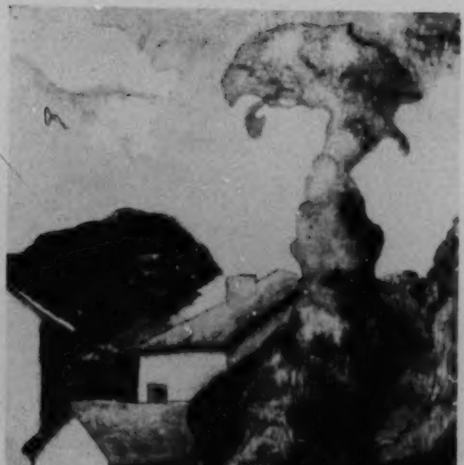

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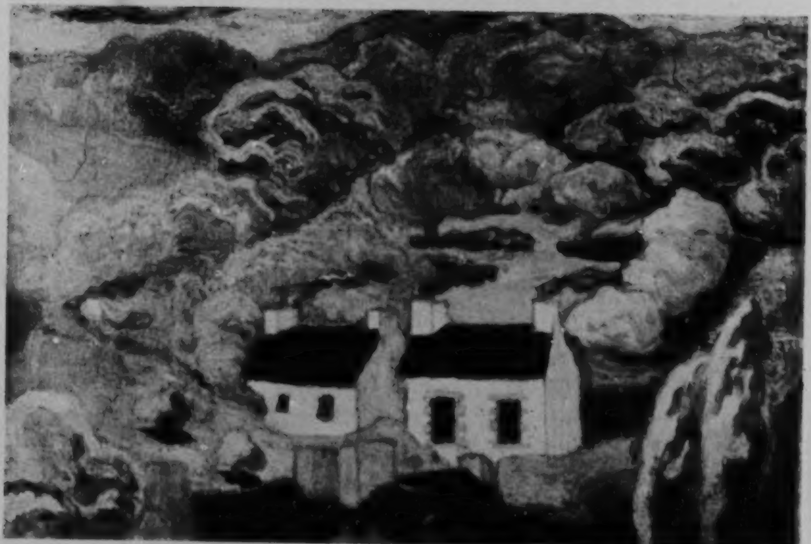

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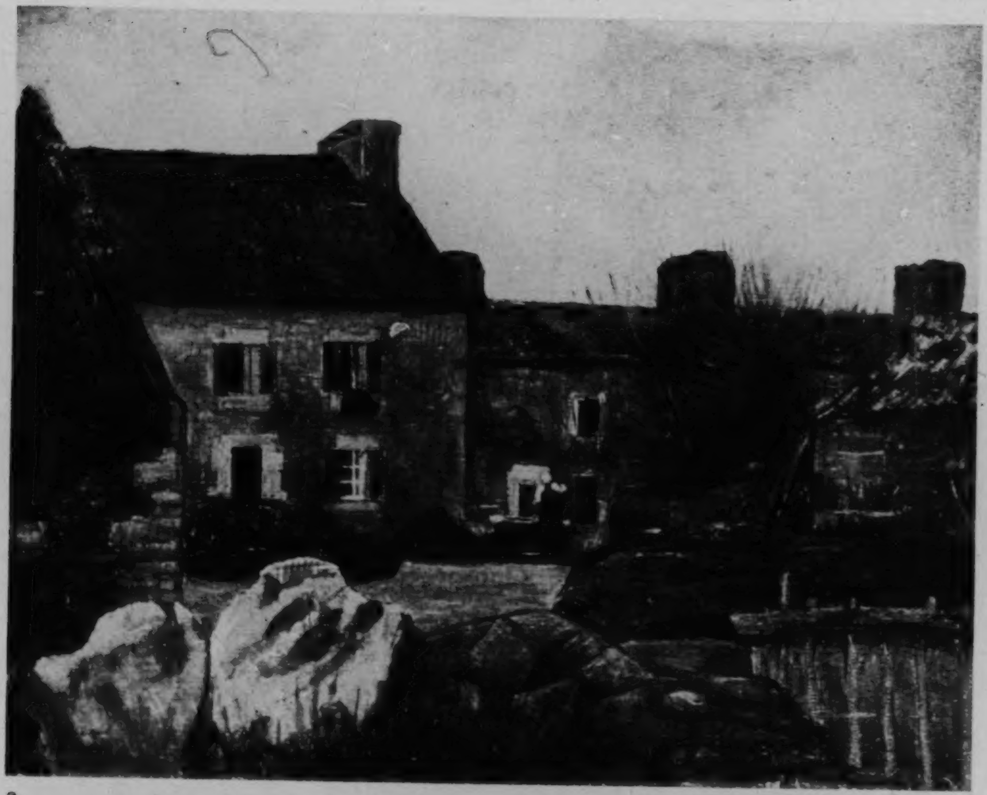
Plate 27a DE HAAN Farmyard at Le Pouldu; 29 × 36¾ (126)
b DE HAAN Landscape at Le Pouldu, 23⅝ × 28¾ (127)



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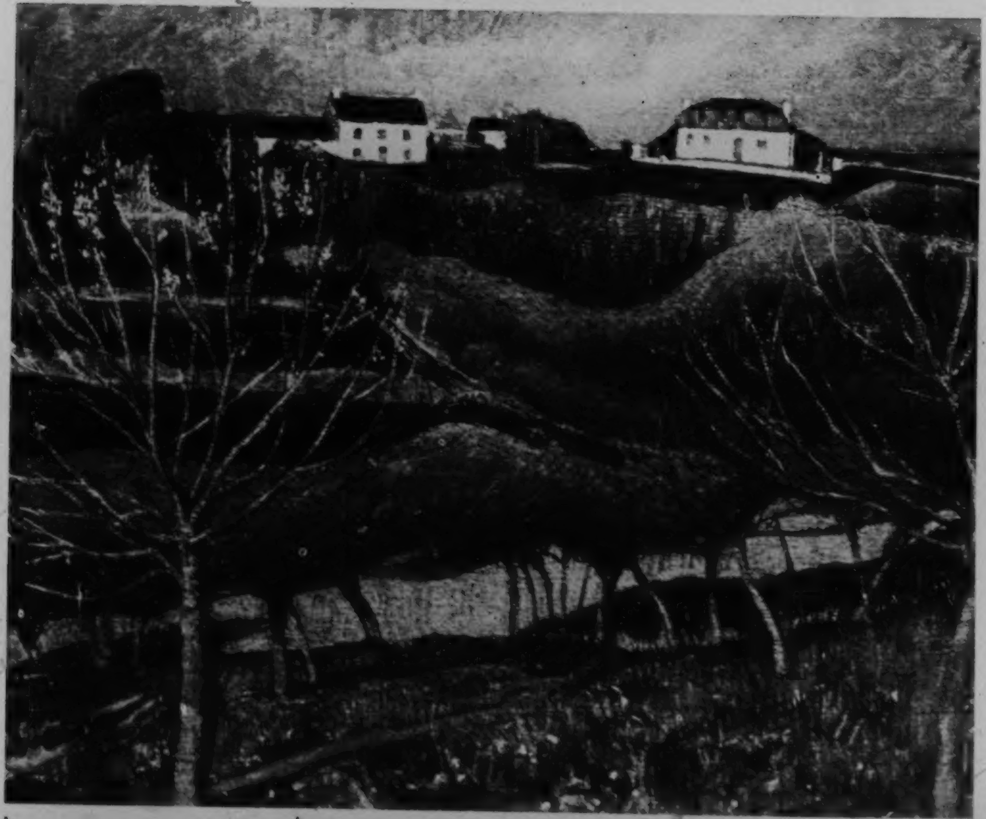


b

Plate 28a GAUGUIN Harvest: Le Pouldu, 29 × 36½ (34)
b SÉRUSIER Seaweed Gatherers, 18¼ × 21⅝ (202)
c O'CONOR Yellow Landscape, Pont-Aven, 26½ × 36 (296)
d BERNARD Pont-Aven, 28¼ × 36 (101)
e MORET April Landscape, 23 × 32¾ (254)
f SÉRUSIER Breton Women at Le Pouldu, 23 × 27⅝ (201)

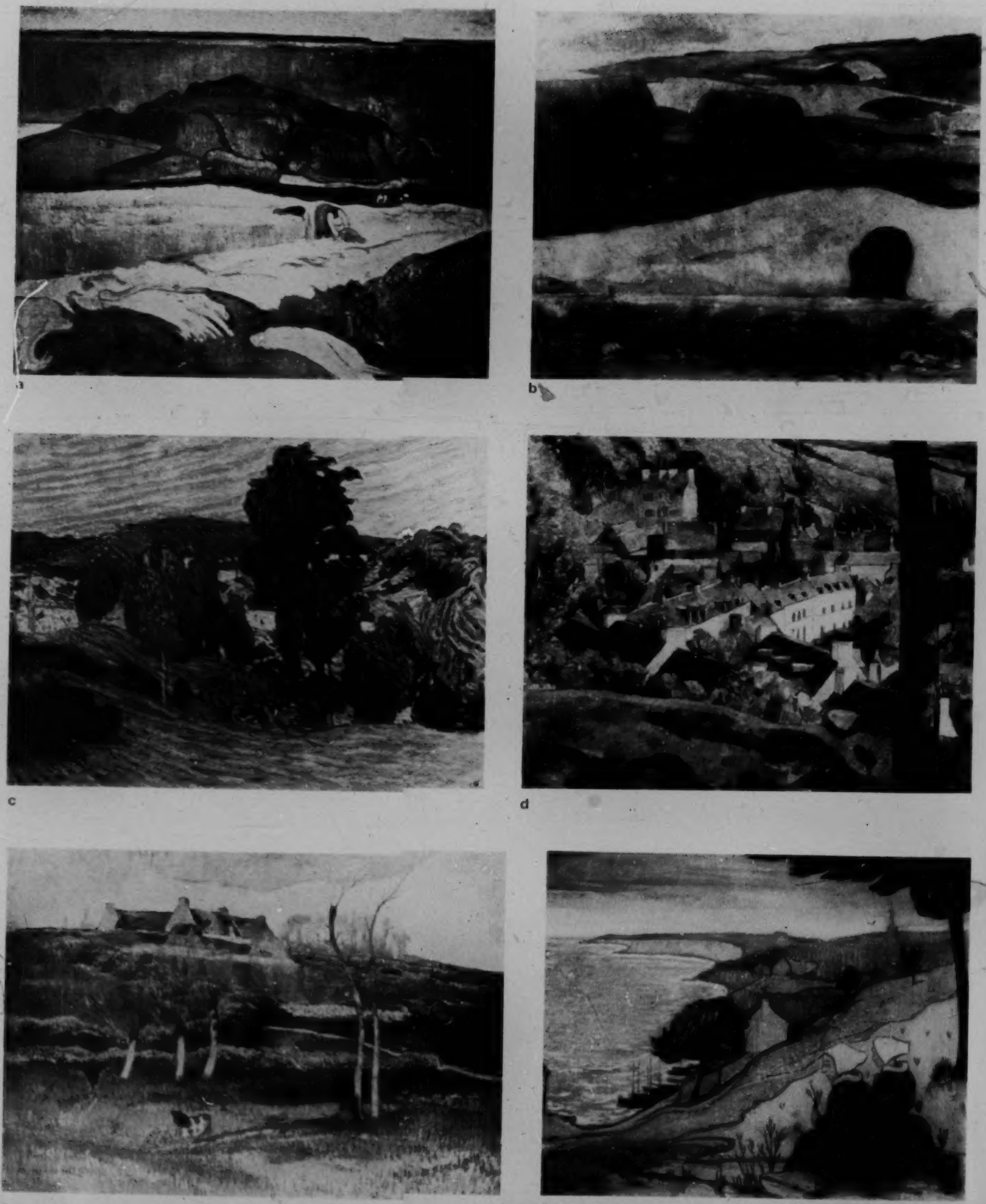


Plate 29a AMIET Harvest in Brittany, 9¾ × 40 (223)
b SÉRUSIER The Sea at Le Pouldu, 28¼ × 23¾ (208)
c DENIS The Blessing of the Boats, 29½ × 31½ (239)
d FILIGER Breton Landscape, 8⅞ × 11⅛ (148)

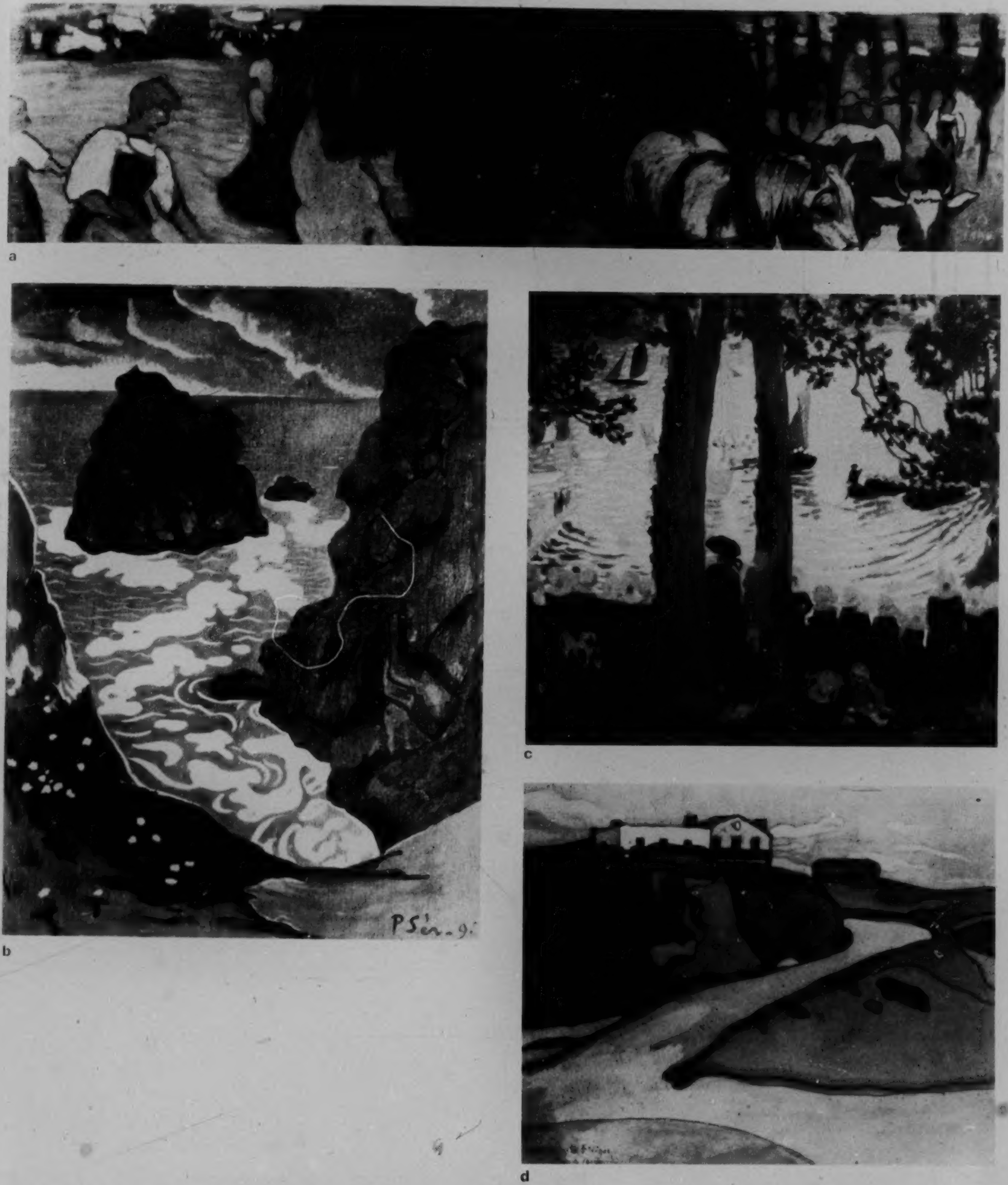
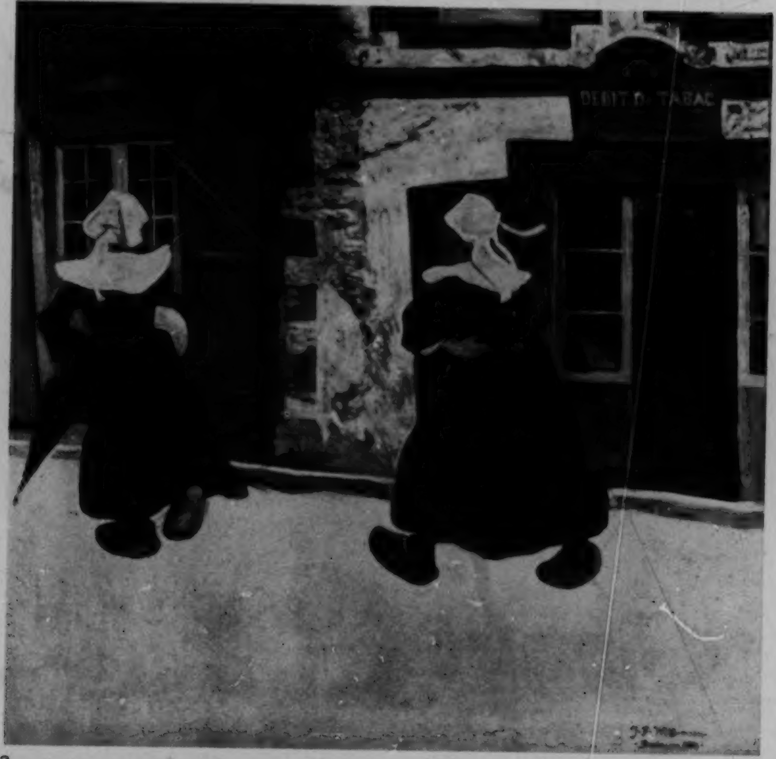


Plate 30a WILLUMSEN Two Breton women walking, 39½ × 39½ (278)
b AMIET Breton Girl Resting, 25⅝ × 31⅞ (221)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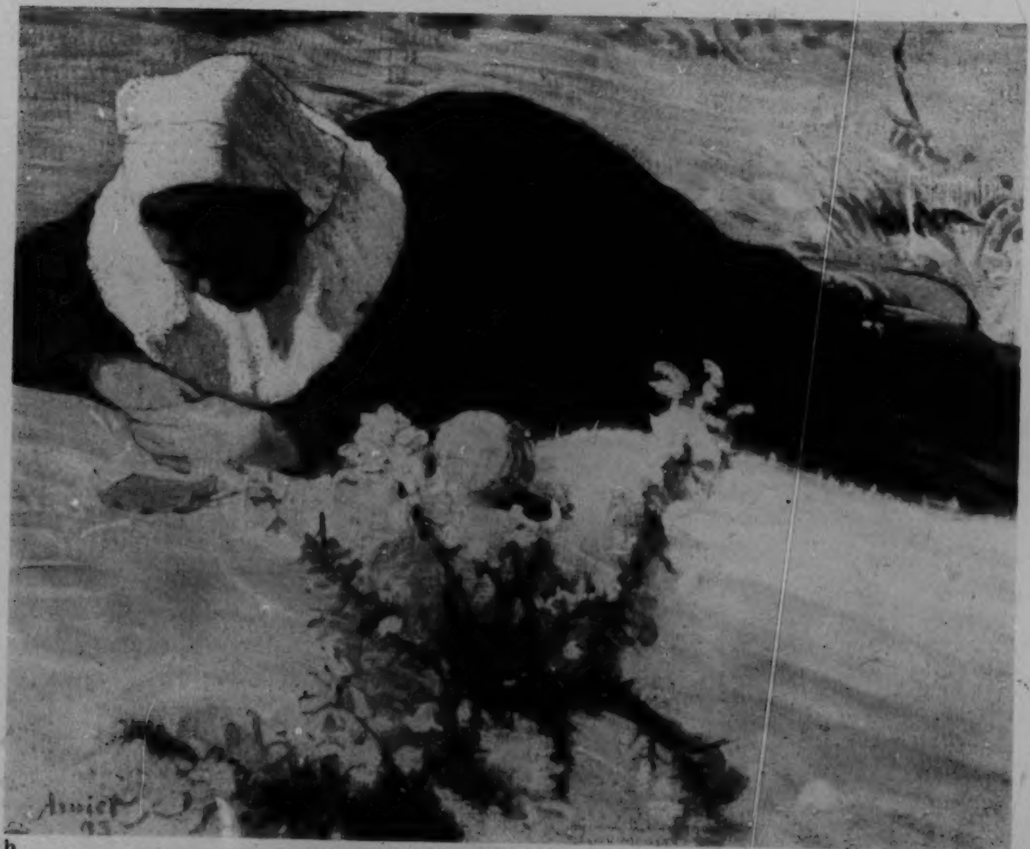
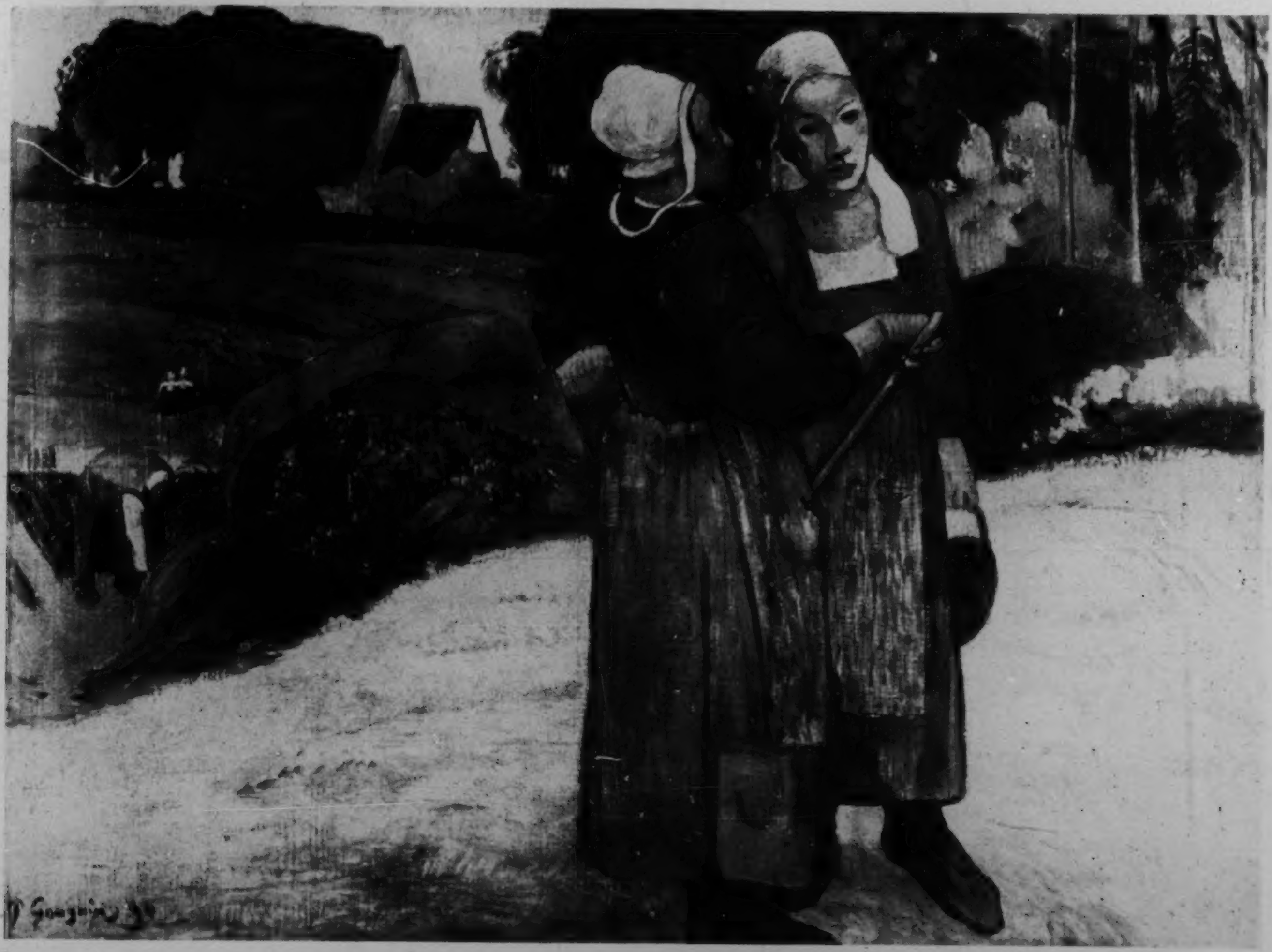


b

Plate 31a GAUGUIN Two Breton Peasant Girls, 26 × 36⅜ (41)
b SÉRUSIER Breton Peasants in the Bois d'Amour, 28¼ × 36¼ (203)
c BERNARD Breton Women on a Wall, 32½ × 45 (99)



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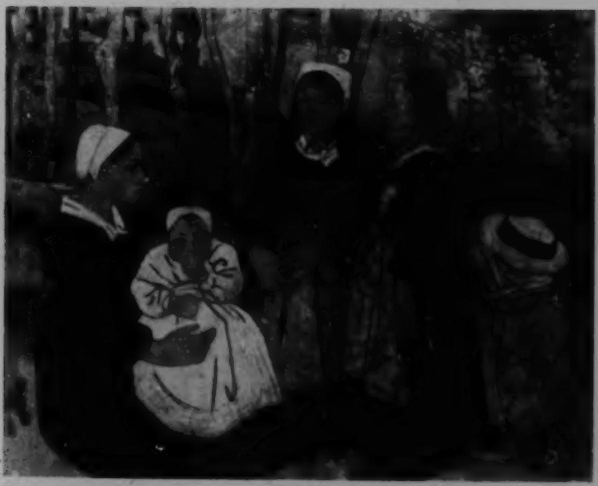

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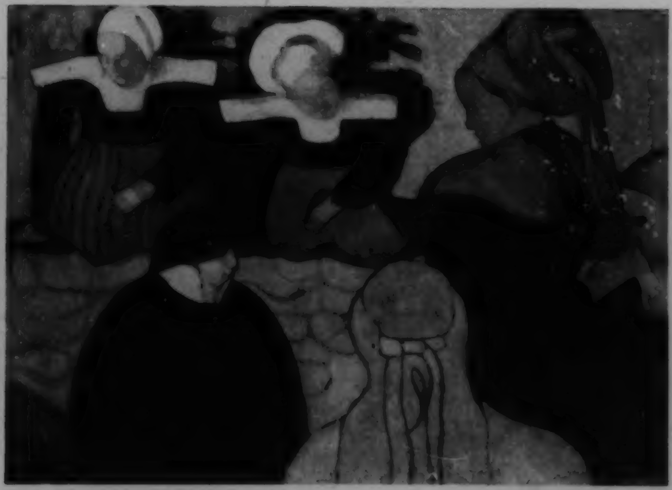

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Plate 32a SÉGUIN Breton Peasants at Mass. 21½ × 15 (163)
b GAUGUIN Breton Girl Praying. 25⅓ × 18½ (39)
c DENIS Noli me Tangere, 13⅝ × 9 (237)
d FILIGER Virgin and Child, 12½ × 9⅞ (134)
e BERNARD Confirmands' Procession, 21 × 28½ (95)

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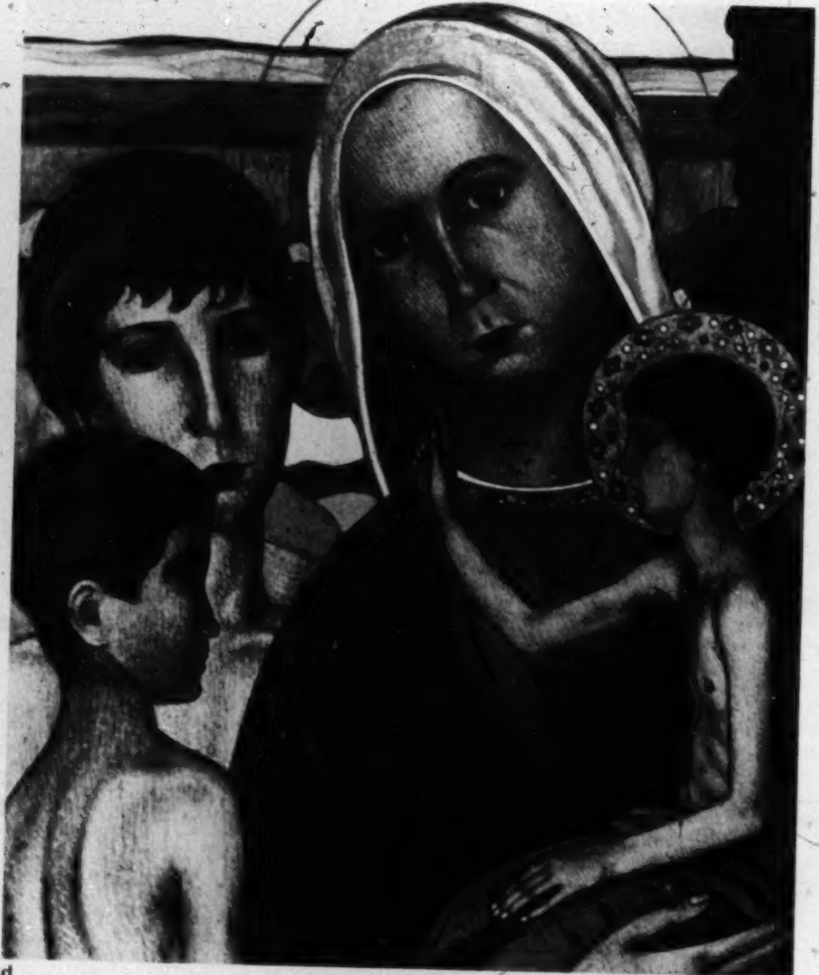
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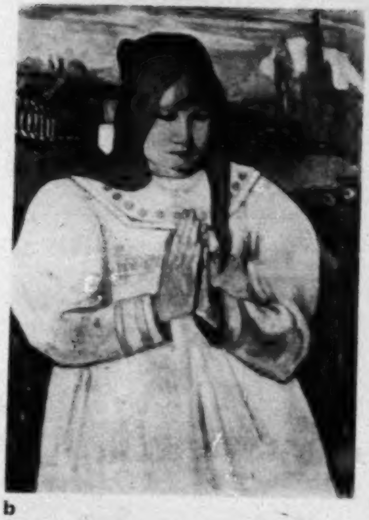
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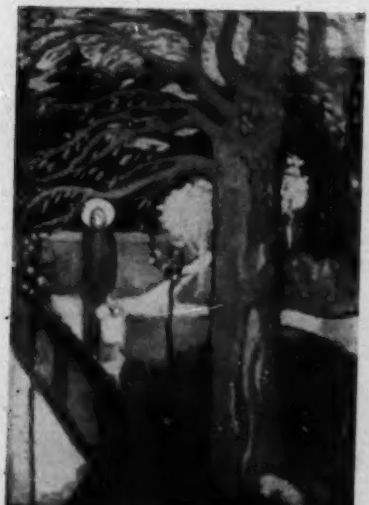
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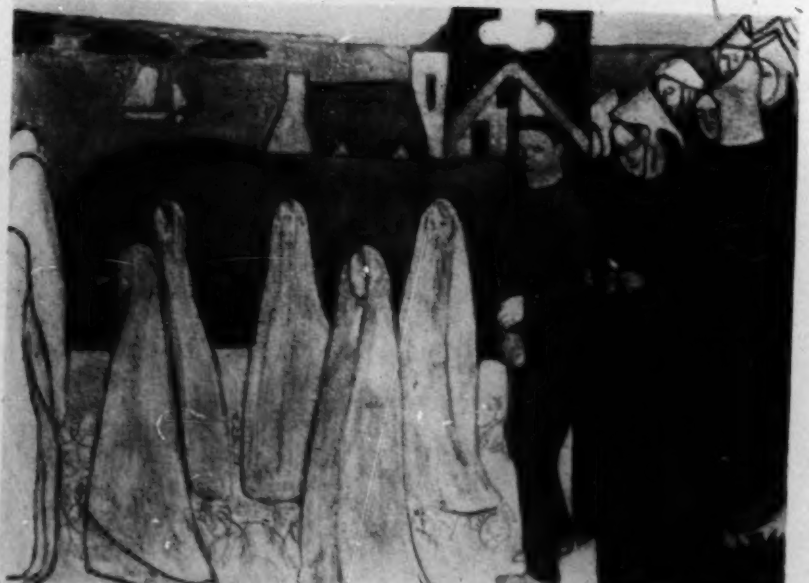
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